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Boston University

Graduate School

Thesis

THE INFLUENCE OF IBSEN ON ECHEGARAY

Submitted by

Helen Kitfield Beaton

(A. B., Wellesley College, 1924)

In partial fulfilment of requirements for

the degree of Master of Arts

1932

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The Influence of Ibsen on Echegaray

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- 1. The purpose of this study is to determine the effect of the new drug on the treatment of the disease.
- 2. The study was conducted in a double-blind, randomized, controlled trial.
- 3. The results of the study are presented in the following sections.

2. Methods

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- 1. The purpose of this study is to determine the effect of the new drug on the treatment of the disease.
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- 1. The purpose of this study is to determine the effect of the new drug on the treatment of the disease.
- 2. The study was conducted in a double-blind, randomized, controlled trial.

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- 1. The purpose of this study is to determine the effect of the new drug on the treatment of the disease.
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- 1. The purpose of this study is to determine the effect of the new drug on the treatment of the disease.
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- (1) Occupation and interests.
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- (4) Success.
- (5) Temperament, as reflected in his plays.

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- (2) Voluntary exile.
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- b. Difference in publics for each wrote.
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1. Echegaray.

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- c. As a moral teacher,--appeal to the individual.
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1. Echegaray.

- a. As stage mechanician
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- c. Lack of differentiation between use of verse and prose.
- d. Use of prologues.
- e. Monologues, asides, lengthy speeches.
- f. Idea more important to him than art.
- g. Zig-zag progress.

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- a. Method of composition.
 - (1) Extreme care.
 - (2) Revision.
- b. Primarily a playwright.

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- c. Rapidity of action.
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- f. Even development of dramatic powers.

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1. Echegaray.

- a. Interest in moral theses.
- b. Viewpoint of a romanticist.
- c. Concept of struggle of two opposing forces.
- d. Comparison with Tolstoi in moral vigor.
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2. Ibsen.

- a. Pessimism concerning his generation.
- b. Torch-bearer of social reform.
 - (1) Flayer of wrong.
 - (2) Lack of constructive suggestions.
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- a. Goldberg's comment on Echegaray's poetic power.
- b. Disagreement, upheld by Bueno.
- c. Concreteness.
- d. Unbridled imagination.

2. Ibsen.

- a. His technique of reserve.
- b. Starkly realistic.
- c. Symbolism.

F. Influence of each.

a. Contemporary.

1. Echegaray.

- (a) Almost immediate acceptance.
- (b) Nobel prize.

2. Ibsen.

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- (a) ...
- (b) ...

2. ...

- (a) Delayed recognition.
- (b) Later great acclaim and wide reputation.

b. Subsequent.

1. Echegaray.

- (a) Diminution of fame and reputation.
- (b) Diminution of influence.

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- 1. Elizabeth Wallace.
- 2. George Bernard Shaw.
- 3. Hannah Lynch.
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F. Plot of El Hijo de don Juan, in detail.

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- 1. A quite different set in El Hijo de don Juan.
- 2. Central figure.

El Hijo de don Juan--Lázaro or don Juan?
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- a. Mr. Alving vs. don Juan.
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- d. Oswald vs. Lázaro.

(a) - Detailed description of the
(b) - Nature of the work and the results.

1. Introduction.

2. Materials.

(a) - Description of the work and the results.
(b) - Nature of the work and the results.

3. Results.

(a) - Description of the work and the results.
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4. Conclusions.

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6. Appendix.

7. Acknowledgments.

8. Summary.

9. Notes.

10. References.

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13. Summary.

14. Notes.

15. References.

16. Appendix.

17. Acknowledgments.

18. Summary.

19. Notes.

20. References.

21. Appendix.

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23. Summary.

24. Notes.

25. References.

H. Setting.

1. Echegaray.

- a. Typically southern, Spanish.
- b. "Unity of interest", only.
- c. Romantic.

2. Ibsen.

- a. Northern atmosphere of harshness, gloom.
- b. Unities.
- c. Realistic.

I. Humor.

1. Echegaray.

- a. Scene of three roués.
- b. Lázaro and don Juan (act II)

2. Ibsen.

- a. No comic relief.

J. Description.

1. Sensory appeal.

a. Echegaray.

- (1) Stage settings.
- (2) Description of the dawn.
- (3) Lázaro's contrast of life.

b. Ibsen

- (1) Slight.
- (2) Gloom of nature, and its spread to the senses.
- (3) Oswald's remark.

2. Beauty of language.

K. Literary type of each.

1. Echegaray--romantic, pseudo-realist.

- a. Use of light and color.
- b. Romantic treatment of nature.
- c. Comment of don Juan on Lázaro.
- d. Contrasts.

1. General

2. Methods

- a. Type of material, species
- b. Type of material, size
- c. Type of material, color

3. Results

- a. Distribution of material, species
- b. Distribution of material, size
- c. Distribution of material, color

4. Discussion

5. Conclusions

- a. Summary of results
- b. Summary of conclusions

6. References

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8. Bibliography

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11. Summary

- (1) General
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12. Summary of results

13. Summary of conclusions

14. Summary of references

- a. Use of material, species
- b. Use of material, size
- c. Use of material, color
- d. Use of material, shape
- e. Use of material, texture
- f. Use of material, weight
- g. Use of material, volume
- h. Use of material, density
- i. Use of material, viscosity
- j. Use of material, conductivity
- k. Use of material, permeability
- l. Use of material, refractive index
- m. Use of material, optical density
- n. Use of material, optical activity
- o. Use of material, optical rotation
- p. Use of material, optical birefringence
- q. Use of material, optical dichroism
- r. Use of material, optical anisotropy
- s. Use of material, optical homogeneity
- t. Use of material, optical isotropy
- u. Use of material, optical transparency
- v. Use of material, optical opacity
- w. Use of material, optical clarity
- x. Use of material, optical turbidity
- y. Use of material, optical haze
- z. Use of material, optical gloss

- e. Description of the dawn.
- f. Sensitiveness to beauty.

2. Ibsen--realist, naturalist.

- a. Unrelieved atmosphere of gloom.
- b. Realistic treatment.

L. Technical handling.

1. Echegaray.

- a. Long speeches and monologues.
- b. Lack of restraint seen in
 - (1) scene of Dr. Bermúdez.
 - (2) drinking scene of Lazaro and Paca.
- c. Dramatic contrasts.

2. Ibsen.

- a. Generally considered superior.
- b. What the critics have said.

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- 1. Lázaro's conscience.
- 2. Moral struggle, typically Echegarayan.

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1. More in Ghosts.

- a. Pastor Manders.
- b. Title itself--"Ghosts."

2. Little in El Hijo de don Juan.

- a. Spanish dramatic demands.

O. Differences in treatment of this theme of heredity.

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- a. An evil of the individual.

2. Ibsen.

- a. An evil of society.
- b. Social significance of the drama.

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Q. "Give me the sun".

R. Conclusion

1. Investigation of the case.
2. Identification of the victim.

3. Interview with the witnesses.

4. Collection of evidence.
5. Forensic examination.

6. Identification of the suspect.

7. Interrogation of the suspect.

8. Preparation of the indictment.
9. Trial of the case.

10. Sentencing of the defendant.
11. Execution of the sentence.

12. Review of the case.

13. Appeal of the case.

14. Rehearing of the case.
15. Final judgment.

16. Execution of the final judgment.

17. Release of the defendant.
18. Compensation of the victim.

19. Conclusion of the case.

20. Archiving of the case.

21. Review of the case.
22. Final report.

23. Distribution of the report.

24. Archiving of the report.

25. Completion of the case.

26. Final review.

27. Archiving of the final review.

28. Release of the case.

29. Final report of the case.
30. Archiving of the final report.

31. Completion of the case.

32. Final review of the case.

33. Archiving of the final review.

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- B. O Locura O Santidad vs. Brand

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- C. Recapitulation of comparison of the two writers.

The Influence of Ibsen upon Echegaray

I INTRODUCTION

The purpose of this thesis is to attempt to clear up the existing vagueness in the minds of many concerning the influence of Ibsen on Echegaray. In order to do this, it will be necessary to devote some space to the theatre of Echegaray as a whole, for we shall be better able to estimate the extent to which he came under the influence of the Scandinavian writer if we have an understanding of his earlier work, his manner of thought, and his position in the dramatic history of Spain.

The problem of the amount of space to be given to a discussion of Ibsen in this paper where the primary interest lies in the Spanish playwright, I have solved in the following manner. Instead of isolating a section of my work for a study of the Northern writer, I shall plan to paint in his figure through a comparison of the two as regards certain specific, salient points, and then I shall present a detailed comparison of Echegaray's El Hijo de don Juan and Ibsen's Ghosts, since it is here that the influence--or, to use the term that we may find we prefer--the "inspiration" of Ibsen is acknowledged by the Spanish writer. The question of the amount of influence which Henrik Ibsen exercised on the dramatic work of José Echegaray is one which the various historians of literature fail signally in agreeing upon. In fact, the remarks of commentators vary from this extreme--

I INTRODUCTION

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"With Ibsen's plays, Echegaray's have nothing in common but this determined purpose of making people carry their musings on the problems of life to the theatre." 1.

to the following--

"Echegaray tried to reproduce some of the symbolic effects of Ibsen. The imitation, as in El Hijo de don Juan, is very close." 2.

The task which we have set ourselves is that of ascertaining which of the above statements is true, or whether both are in error; we shall attempt through our own study to arrive at a satisfactory answer to this question of the influence of Ibsen on Echegaray.

1. Contemporary Review, vol. 64, p. 576

2. Fitzmaurice-Kelly, James, A New History of Spanish Literature. p. 489

"With Ibsen's plays, Schopenhauer's have
nothing in common but this determined
purpose of making people carry their
burden on the problems of life to
the theatre." 1.

to the following--

"Schopenhauer tried to reproduce some of
the symbolic effects of Ibsen. The
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the influence of Ibsen on Schopenhauer.

1. Contemporary Review, vol. 54, p. 275
2. Pittman-Kelly, James, A New History of Spanish Literature, p. 489

II SURVEY OF THE THEATRE OF ECHEGARAY

A. Literary background and traditions

Don José Echegaray naturally inherited the literary traditions of his country. Specifically, that meant that he inherited the romantic tendency which had been one of the outstanding attributes of the Spanish stage since the time of Calderon. There are several points of similarity in the way in which these two playwrights treat the time-honored theme of "honor", and in their romantic approach to moral problems involving love, duty, vengeance. It had always been the custom for the Spanish play to be a thesis play, unfolding a problem that often gave its title to the drama.¹ Echegaray and Calderón both carefully point their morals. The French influence of the eighteenth century, usually termed neoclassicism, had given way to an inrush of romanticism, about the year 1833. The latter was accorded a hearty welcome as in several respects it represented a return to that early romanticism of the Siglo de Oro. Echegaray, a student in Madrid at this time and interested in the atrical "first-nights", came directly and strongly under the influence of this flood of romanticism. The profound impression which it made on him is shown by the fact that when many years later, in 1874, he began to compose dramas, he seemed to fall quite naturally into the lines

¹. Goldberg, I. Don José Echegaray, p. 5.

II SURVEY OF THE THEORY OF ROMANTICISM

A. Literary background and traditions

Don José Zola naturally inherited the literary traditions of his country. Specifically, that meant that he inherited the romantic tendency which had been one of the outstanding attributes of the Spanish stage since the time of Calderón. There are several points of similarity in the way in which these two playwrights treat the time-honored theme of "honor", and in their romantic approach to moral problems involving love, duty, vengeance. It had always been the custom for the Spanish play to be a thesis play, unfolding a problem that often gave its title to the drama.¹ Zola and Calderón both carefully stated their morals. The French influence of the eighteenth century, usually termed neoclassicism, had given way to an influx of romanticism, about the year 1835. The latter was accorded a hearty welcome as in several respects it represented a return to that early romanticism of the Siglo de Oro. Zola, a student in Madrid at this time and interested in the artistic "first-night", came directly and strongly under the influence of this flood of romanticism. The profound impression which it made on him is shown by the fact that when many years later, in 1874, he began to compose dramas, he seemed to fall quite naturally into the lines

¹ Calderón, I. Don José Zola, p. 6.

indicated above, although by that time the Spanish stage had again moved away from romanticism, far enough away for his work to be termed by some a step backward.

B. Scope of his Dramatic Production

Echegaray wrote an astonishing number of plays, particularly if one stops to consider that he took up play writing at the age of ^{forty-two} ~~42~~! Accounts vary as to the total number but Monsieur Mérimée states it as ^{sixty-four} ~~64~~.¹ His earlier work was generally in verse and was tragico-romantic. A good example of this is La Esposa del Vengador, his second play and first triumph, which is written decidedly in the romantic tradition; it is typical of this type, in its treatment of love, of nature and of death. There is practically no character study in it; his thesis is developed by action. Don Carlos de Quiros wins the love of the beautiful Aurora, but is in reality the man who killed her father, el Conde de Pacheco, thus avenging the death of his own father. The clash between Carlos and Fernando, another suitor of Aurora, bases itself on the fact that Fernando has found a potion (un filtro) in the East which will restore the sight which Aurora lost as she gazed upon her dead father and his murderer. After a conflict, Fernando succeeds in his plan of restoring the young girl's sight and Carlos is put to the dramatic necessity of killing himself, because he had once sworn to her that he would

¹ Bulletin Hispanique, vol. 18-19, p. 277

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avenge the death of her father. The play ends with the following speech of Aurora, as she stands over the dead body of her lover:--

Aurora (a su madre)

¡Qué más venganza queréis!
El ha sido...y es mi amor;
él ha vengado a mi padre;
yo soy ante Dios, oh madre,
LA ESPOSA DEL VENGADOR.¹

During this same period he also composed "dramas de tesis," of which El Gran Galeoto is of course the most outstanding and best-known example. There has been so much written concerning this play which is generally considered his masterpiece that I shall not give space to it in this study, as the material is easily available. I limit myself, therefore, to including this opinion of M. Mérimée concerning it:--

"Je ne crois pas que dans aucune de ses pieces, Echegaray ait donné une idée plus complète et plus favorable de sa manière. Ses qualités y apparaissent pleinement, et ses défauts y sont moins sensible." ².

Here Echegaray shows the powerful and far-reaching effects of malicious slander upon the lives of persons who had committed no wrong; in his manner of doing this he was applying the old romantic treatment to modern problems. The Spanish playwright began, then, with all the old-type romanticism that he had imbibed, but he did not remain stationary,--he progressed along social lines, ³.

¹. Echegaray, José. Obras Dramáticas. vol. I p. 88

². Bulletin Hispanique, vol. 18-19, p. 272

³. Goldberg, I. Don José Echegaray, p. 197

avenged the death of her father. The play ends with
the following speech of Aurora, as she stands over
the dead body of her lover:--

Aurora (a soliloquy)

Que mas vengeance querria!
Si he sido... y es mi error;
Si he vendido a mi padre;
Yo soy ante Dios, oh muerte
LA ES OSA DEL VENGADOR.

During this same period he also composed "Drama de
tesis," of which El Gran Calisto is of course the most
outstanding and best-known example. There has been so
much written concerning this play which is generally
considered his masterpiece that I shall not give space
to it in this study, as the material is easily available.
I limit myself, therefore, to including this opinion of
M. Martinez concerning it:--

"En su obra que para el mundo de los
hombres, Koberger, al donar una idea que
completa el fin favorable de un hombre,
sea cual sea su representación, es
el que define su propia obra."

Here Koberger shows the powerful and far-reaching effects
of religious slavery upon the lives of persons who had
committed no wrong; in his manner of doing this he was
applying the old romantic treatment to modern problems.
The Spanish playwriting began, then, with all the old-
type romanticism that he had imbibed, but he did not
remain stationary,--he progressed along social lines.

1. Koberger, José, Gran Dramatista, vol. I, p. 88
2. Historia del Teatro, vol. 18-19, p. 272
3. Colaboración, I. Don José Koberger, p. 197

still tingeing his dramas, however, with his romantic habit of thought.

In the plays which he wrote after 1885, he seems to have entered upon a new phase, one in which he came under the influence of the younger Dumas and that of the northern writers, Ibsen, Strindberg and Sudermann.¹ "The morality and discontent which flow from the meditative North, reached him in his home of sunshine and easy emotions."² It is important to notice that he does not stop writing plays similar to those of his earlier period, but rather adds to these a new type, in which his technique is termed realistic by some. We shall call it pseudo-realistic, making clear later, in the study of El Hijo de don Juan, what is meant by that term. He also in this latter stage of his writings makes a more definite attempt at analysis of character, in his studies of psychological problems. We have seen that his earlier works were in verse; these later ones were more apt to be in prose, though, again, one can draw no hard and fast line.

C. Characteristics of his drama.

In Echegaray's drama there is usually a conflict between two inherently opposing duties or forces.³ Sometimes it is that of honor vs. personal convenience or desires, as in O Locura O Santidad, where don Lorenzo is willing to destroy his idolized daughter's hope for

1. Romera-Navarro, M. Historia de la Literatura Española, p. 522

2. Contemporary Review, vol. 64. p. 595

3. Goldberg, I. Drama of Transition, p. 65

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be in prose, though, again, one can draw no hard and

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3. Characterization of his drama.

In Ibsen's drama there is usually a conflict

between two inherently opposing duties or forces. 3.

Sometimes it is that of honor vs. personal convenience

or desire, as in Oloffe O. Gantebad, where don Lorenzo

is willing to destroy his idealized daughter's hope for

1. Historia de la Literatura Española, p. 222.
2. Contemporary Review, vol. 24, p. 222.
3. Collected I. Drama of Transition, p. 63.

happiness in life, because he places honor above family love. Moral perfection don Lorenzo felt to be the highest thing in life, that to which he must subordinate all else. His "Yo soy un hombre honrado" ¹. gives him strength to fulfill divine laws (as he sees them) without respect to human passions. The keynote of Echegaray's teaching in this drama is found in the words of don Lorenzo:--
 "Hay que decir la verdad, toda la verdad, en voz alta, suceda lo que quiera." ².

In Conflicto Entre Dos Deberes recognition is made in the very title, of this element of conflict. Here it is gratitude toward one's protector vs. the duty of fulfilling a promise that will ruin that protector. These instances could be multiplied to show Echegaray's habit of presenting a conflict by means of the contrast of two opposing forces.

Echegaray is often criticized by moderns for his verbosity. In his defence I think it may be said that from the time of the Siglo de Oro Spaniards had been accustomed to lengthy speeches, to soliloquies, to impassioned descriptions of nature,--they were a part of their literary tradition. Another point to be kept in mind is this: Echegaray's plays would be quite a different matter on the boards; there their "sheer vehemence and momentum of language" ³. would carry along the play. One would be so absorbed in the plot, in the dev-

¹. Locura O Santidad (Heath edition), p. 37

². Ibid., p. 51

³. Goldberg, I. Drama of Transition, p. 66

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1. O. Lozano G. (London: Heath edition), p. 37.
 2. Ibid., p. 31.
 3. Goldberg, I. Drama of Transition, p. 68.

elopment of the action, that defects which show up on the printed page would not be noticed. After all, Echegaray's dramas were written to be played rather than read in the quietness of one's home. In the theatre the emotion,--and Echegaray was a master of emotion,--sweeps the spectator along with it.

Light and shadow are perhaps over-emphasized in the plays of Echegaray. He is prone to bring in too often the reiterated contrast of "para él (o ella) la luz; para mí, la sombra." This will be illustrated in the discussion of El Hijo de don Juan. Along with the contrast of light and shadow must be mentioned another: that of words, for this too is an outstanding characteristic of the Echegarayan drama. For example.

- 1.) "Tu mano abrasa y mi aliento, hiela" ¹.
- 2.) "Con el pensamiento te besaré....con los labios no." ².
- 3.) "Ángel del cielo me pareció la pobre niña al llegar; ángel de dolor al dejarla." ³.

In La Esposa del Vengador much of the important action centers around the light placed before the image of Christ, which shines out amid the surrounding shadows. The duel in which Aurora's father is killed takes place in its light: a ray from its lamp is said to have caused Aurora's blindness: and again, it is this light which reveals to Aurora the form and figure of don Carlos, at the end.

Echegaray, I think we may already say, shows himself to be a writer possessed of an imagination which weaves through his thought. With French or Spanish romanticism Echegaray has much in common--for example in his

1. O Locura O Santidad (Heath edition) page 23
 2. Ibid, p. 23 3. Ibid, p. 42

element of the action, that details which show up on the printed page would not be noticed. After all, Bohemian's dramas were written to be played rather than read in the quietness of one's home. In the theatre the emotion,--and Bohemian was a master of emotion,--awoke the spectator along with it.

Light and shadow are perhaps over-emphasized in the plays of Bohemian. He is prone to bring in too often the reiterated contrast of "dark" and "light" in his characters. This will be illustrated in the discussion of El hijo de don Juan. Along with the contrast of light and shadow must be mentioned another: that of words. For this too is an outstanding characteristic of the Bohemian drama. For example:

1. "Yo me he dado a mi amante, hijo."
2. "Con el pensamiento de perderme...."
3. "Yo me he dado a mi amante, hijo."

In La esposa del Vencedor much of the important action centers around the light placed before the image of Christ, which shines out amid the surrounding shadows. The duel in which Aurora's father is killed takes place in its light: a ray from the lamp is said to have saved Aurora's blindness; and again, it is this light which reveals to Aurora the form and figure of don Carlos, at the end. Bohemian, I think we may already say, shows his-

self to be a writer possessed of an imagination which weaves through his thought. With French or Spanish romanticism Bohemian has much in common--for example in his

1. O. Lecture 2 (North edition) page 25
2. Ibid. p. 25
3. Ibid. p. 25

love of the grandiose and his keen sense of scenic effects. ¹. Bernard Shaw, writing in 1907, after reading several of Echegaray's plays, says:--"Echegaray is apparently of the imaginative school of Schiller, Victor Hugo and Verdi,--picturesque, tragic to the death, showing us the beautiful and the heroic struggling.....with blind destiny."². In a summary of Echegaray's work, given in the Bulletin Hispanique, M. Mérimée comments:--"Il ya, dans le théâtre d'Echegaray, bien des éléments divers et parfois contradictoires. Il n'est point simple, clair, cohérent; il est, au contraire, plein d'imprévu, très fertile en surprises. Le seul guide qui mène la génie de l'auteur, c'est son imagination, sa fantaisie, son caprice. Il n'a aucun souci des règles classiques ni des traditions."³. This very imaginative power of Echegaray coupled with his immense productivity naturally caused his work to be of uneven merit, but the best of it does bear the stamp of genius. Perhaps he moralizes too much or too obviously for the taste of the present generation; we find ourselves admitting that some of the problems that he chooses are not those commonly met in ordinary living, at the present time. Nevertheless, the moral, ethical element in his plays is of real value and is such an important characteristic that it will be interesting to follow it, and to compare his viewpoint with Ibsen's.

¹. Goldberg, I. Don José Echegaray, p. 20

². Shaw, G. B. Dramatic Opinions, vol. 1, p. 84

³. Bulletin Hispanique, vol. 18-19 p. 250

love of the grandiose and his keen sense of cosmic effects. I. Bernard Shaw, writing in 1907, after reading several of Schopenhauer's plays, says:--"Schopenhauer is a representative of the imaginative school of Schiller, Victor Hugo and Verdi. -- Intense, true to the heart, showing us the beautiful and the heroic struggling.... with blind destiny." In a summary of Schopenhauer's work given in the Bulletin Hispanique, M. Kervyn de Rivcourt says: "Il y a dans le théâtre d'Schopenhauer, bien des éléments divers et parfois contradictoires. Il faut tout dire, clair, cohérent; il est, au contraire, plein d'obscurité, d'émotion et d'expressions. Le seul guide qui nous aide à le lire, c'est son imagination, sa fantaisie, son caractère. Il n'a aucun sens des réalités matérielles ni des traditions." This very imaginative power of Schopenhauer coupled with his immense productivity naturally caused his work to be of uneven merit, but the best of it does bear the stamp of genius. Perhaps he exercised too much or too obviously for the taste of the present generation; we find ourselves admitting that some of the problems that he chooses are not those commonly met in ordinary living, at the present time. Nevertheless, the moral, ethical element in his plays is of real value and is such an important characteristic that it will be interesting to follow it, and to compare his view with Ibsen's.

1. Colliard, L. Don José Schopenhauer, p. 80
2. Shaw, C. E. Dramatic Criticism, vol. I, p. 84
3. Bulletin Hispanique, vol. IX, p. 250

D. Criticisms.

El Señor don Manuel Bueno expresses succinctly the diversity of literary criticisms concerning Echegaray when he writes:--"El nombre de Echegaray es tremolado por unos como bandera de gloria, por otros como despojo de una literature malsana que ha hecho mucho daño." ¹.

The same author goes on to give as his opinion:--"Echegaray no ve en los conflictos de la vida o de la conciencia más que situaciones teatrales. No es filósofo ni moralista²:.....No le debemos una emoción, no nos ha revelado un aspecto interesante de la vida del espíritu, no disipó ninguna de nuestras dudas sobre el destino de la humanidad, ni trajo una tregua de sosiego a nuestras almas inquietas.....En el jardín de nuestro espíritu no ha sembrado Echegaray una sola flor."³. Miss Hannah Lynch continues the attack:--"Echegaray has none of the subtlety of Maeterlinck. His literary baggage reveals neither the depth nor the flashes of luminous thought with which Ibsen startles us through an obscurity of atmosphere." ⁴.

On the constructive side, we find Bueno himself acknowledging that "nadie osaría negar al Sr. Echegaray un talento vigoroso, y a más de la vena fértil en fábulas dramáticas, el don de sacudir nuestra sensibilidad rudamente." ⁵.

¹.Bueno, Manuel. Teatro Español Contemporáneo, p. 11

².Ibid, p. 17

³. Ibid, p. 14

⁴.Contemporary Review, vol. 64, p. 577

⁵.Bueno, Manuel. Op.Cit. p. 15

The French critic M. Vézinet has high praise for Echegaray.

"Il y peint des caractères et des mœurs; il y étudie des problèmes moraux et des problèmes sociaux; il s'y révèle psychologue, penseur et homme de théâtre. C'est un dramaturge fécond, divers, profond, expérimenté."¹.

We have yet another favorable testimony, from Fitzmaurice-Kelly:--

"En primer término, Echegaray sabía su oficio; elegía una tesis, y, con clara visión escénica, sacaba a menudo sorprendentes efectos teatrales de sus artificiosas combinaciones." ².

And then, when one is hesitating in this maze of diverse critical opinion, he comes across this evaluation voiced by a writer of the Year of Our Lord, 1926:--

"He was an eager, active spirit, with wings like an ostrich---not to fly, but to cover the ground very fast!"³.

Apart from the mooted question of the literary value of the plays of Echegaray as a whole, there is the important one of his value as a transitional figure. Historically he brought in new blood, new thought, at a time when the theatre in Spain was at a very low ebb; according to Professor Geddes, he combines the Romanticism of Ángel de Saavedra, Hugo and Dumas, père, with the Classicism of Lope, Calderón and De Rojas.⁴ He was the gifted continuer, in an epoch of transition, of the great tradition of the golden age of the nation. Much of his work may

1. Vézinet, F. *Les Maîtres du Roman Espagnol Contemporain* p. 283

2. Fitzmaurice-Kelly, J. Historia de la Literatura Española p. 340

3. Sedgewick, H. D. *Spain*, p. 334

4. O Locura O Santidad (Heath edition) Intro. p. XV

fall into oblivion, but his best pieces will remain.¹. Socially, Echegaray understood his world. He had been a cabinet minister and so he knew society as a capable statesman knows it.². His literary activity was not confined to the stage. He also published three formidable volumes on "Modern Theories of Physics" and a book on sub-marine vessels of war. He lectured on Political Economy and on Geology with equal success. He is admitted by Spaniards to be the chief of their mathematicians, and was an orator who won the applause of Castelar himself.³. His importance, then, in the intellectual life of Spain must not be considered to be based solely on his dramas. Both his historical position in the development of Spanish letters and his personal social position demand recognition.

F. His Popularity

Echegaray's works enjoyed a remarkable popularity. They were received with acclaim not only at home; many of them were represented in translation throughout Europe. One critic says:

"La admiración por su autor emborrachó al público, hasta no acertar nadie en criticarle, teniéndole por un fenómeno extraordinario y creyéndole todos naturalista, que no lo es ni por semejas, y muchos por inmoral, siendo severo crítico de las flaquezas humanas." ⁴.

Echegaray acknowledges his indebtedness to several fine actresses, like Señorita María Guerrero, for excellent

1. Review of Reviews, vol. 56, p. 97

2. Shaw, G. B. Dramatic Opinions vol. 2, p. 188

3. Graham, J. Translation of El Hijo de don Juan, Intro. p. 23

4. Cejador y Frauca, Historia de la Lengua y Literatura Castellana vol. 9, p. 117

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7. His Popularity

Bohemsky's works enjoyed a remarkable popularity.
 They were received with acclamations not only at home; many
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 One critic says:

"In addition to the actor embodied in his plays,
 he was an actor in his own life, a philosopher, a dramatist,
 a man of extraordinary and original ideas, a naturalist,
 and so on and so forth, and he was not only a man of letters,
 but a man of the people, a man of the human race."⁴
 Bohemsky acknowledged his indebtedness to several fine
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1. Review of Reviews, vol. 35, p. 97.
 2. Shaw, G. B. Dramatic Criticism, vol. 2, p. 199.
 3. Graham, A. Translation of El Hijo de don Juan, Intro. p. 23.
 4. Colador y Franco, Historia de la Lengua y Literatura Castellana, vol. 2, p. 117.

interpretations of his works. Goldberg suggests that we may find the reason for his immense popularity in the fact that he appeals to the average man in the average mood, with no need of a keen sense of psychology, nor of a musicianly ear. He thinks that his appeal is to the elements which characterize the crowd more closely than the individual.¹ An echo of the universality of the veneration in which Echegaray was held by his contemporary Spanish public is found in a portion of an address by King Alfonso XIII, who presented a gold medal to the famous man on the fiftieth anniversary of his becoming a member of the Madrid Academy of Sciences. In the course of it he said:--

"Don Jose Echegaray appears to us as a spiritual monument belonging to another epoch, to which we, the younger contemporaries, look up with veneration. Beginning his career in the severe isolation of the academic chair, continuing it as eloquent tribune of the people in our political assemblies, but finding his greatest triumphs on the stage where all the human passions criss-cross one another, where our soul utters its pains and doubts, its despair and hopes, Echegaray, whose name will forever be inseparable from the literary history of our country, represents the double miracle of the power of the will and of the dominion of genius. He showed the world that....the spirit of the Spanish nation is still

1. Goldberg, I. Don José Echegaray, p. 198

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"Don José Bahá'í appears to us as a spiritual monument belonging to another epoch, to which we, the younger contemporaries, look up with veneration. Beginning his career in the severe isolation of the academic chair, continuing it as eloquent tribune of the people in our political assemblies but finding his greatest triumphs on the stage where all the human passions cross one another, where our soul utters its pains and doubts, its despair and hopes, Bahá'í, whose name will forever be inseparable from the literary history of our country, represents the double miracle of the power of the will and of the dominion of genius. He showed the world that....the spirit of the Spanish nation is still

full of life and passion.....rising to wonderful heights in the field of art." 1.

It is clear from the foregoing that Echegaray's plays met with the overwhelming approbation of the public for whom they were written.

G. Estimate of His Worth

Having traced in general outline the theatre of Echegaray it now remains for us to form some estimate of its value. This can be done only tentatively here, as we are not yet far enough advanced in our study to be able to fill in the blank spaces of this broad outline. The words of Cejador y Frauca come to my mind:--"El triunfo de Echegaray es un triunfo pasional, romántico, mediterráneo, muy de la raza." 2. And a critic of no less discernment than Aurelio Espinosa says:--"The name of Jose Echegaray will always be mentioned with high respect in the annals of dramatic literature." 3. With our foundation now laid, that of a general understanding and appreciation of the works of Echegaray, let us turn to a consideration of the differences that appear at once as we contrast the Scandinavian author with our Spanish playwright.

1. Literary Digest, vol. 53, p. 683.

2. Cejador y Frauca. Historia de la Lengua y Literatura Castellana. vol. 9, p. 113

3. El Gran Galeoto, (Knopf edition) Intro. P. 13

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III A GENERAL COMPARISON OF ECHEGARAY AND IBSEN

A. Background, personal and national.

José Echegaray, born in 1832, was already a well-known figure years before his first play appeared in 1874. He was educated at the Escuela de Caminos in Madrid, and from his earliest youth entertained a liking for mathematics that amounted to a passion. We have already noted that he was in Madrid as a student when Romanticism was at its height and that he was a great devotee of the theatre, enjoying particularly the dramatic works of Hartzenbusch, el Duque de Rivas, and Gutiérrez--all of the romantic school. He was graduated at the head of his class and, shortly after, returned to his old school as professor of pure and applied mathematics, a position which he held for thirteen years. He was extremely popular with both the student body and the faculty, and was soon recognized as one of the leading engineers and mathematicians of Spain, receiving election to the Academy of Science in Madrid. The Revolution of 1868, which de-throned and exiled Queen Isabella, was the occasion of his entry into politics, and from then until 1872, he acted as Director of Public Works and Minister of Finance. With the restoration of the monarchy came proscription and Echegaray went into exile for a short while.

It was in Paris, during his exile, that he wrote his first play. The casual way in which he was drawn into play writing is interesting. His younger brother

III A GENERAL COMPARISON OF ROMANOV AND ISEN

1. Background, personal and national.

Jose Romanov was born in 1832, was already a well-known figure years before his first play appeared in 1872. He was educated at the Escuela de Ingenieros in Madrid, and from his earliest youth entertained a liking for mathematics that amounted to a passion. He has already noted that he was in Madrid as a student when Romanticism was at its height and that he was a great devotee of the theatre, enjoying particularly the dramatic works of Hartmann, el Duque de Rivas, and Galdames--all of the Romantic school. He was graduated at the head of his class and shortly after returned to his old school as professor of pure and applied mathematics, a position which he held for thirteen years. He was extremely popular with both the student body and the faculty, and was soon recognized as one of the leading engineers and mathematicians of Spain, receiving election to the Academy of Sciences in Madrid. The Revolution of 1868, which de-throned and exiled Queen Isabella, was the occasion of his entry into politics, and from then until 1872, he acted as Director of Public Works and Minister of Finance. With the restoration of the monarchy came proscription and Romanov went into exile for a short while. It was in Paris, during his exile, that he wrote his first play. The casual way in which he was drawn into play writing is interesting. His youngest brother

Miguel had composed a short dramatic sketch, which was produced, meeting with favor. Stimulated by the example of his brother, José decided that verse-writing must not be such a difficult matter and set himself to the task of producing a drama in verse. On February 18, 1874,¹ his play El Libro Talonario was produced in Madrid. He followed it by La Esposa del Vengador, in the same year. This was his first great triumph, and by the time his third play was before the populace of Madrid, he was firmly entrenched in the high admiration of critics and public alike. His success was phenomenal. "For four decades he ^{fairly} ~~fairly~~ dominated the Spanish stage, at the same time making for himself a reputation as scientist, mathematician, publicist, orator, educator, and moralist."² He was acclaimed with enthusiasm wherever he went and had always a large public eagerly awaiting his next play. Through his reading of the works of Dumas and Ibsen, he became interested in the social drama, as we have seen,-- a form to which his very temperament led him. He brought to these dramatic attempts a ripened intellect, a mind already cast into the mold of its characteristic thought, and an interest in moral, mathematical and social considerations. An interesting side-light upon his character, as it is reflected in his writings, is afforded by the following remark of his:--"Lo que en el teatro nunca triunfa, verdad es que tampoco triunfa en la vida, es la

1. Mérimée and Morley. A History of Spanish Literature, p. 530

2. Goldberg, I. Don José Echegaray. p. 61

cobardía o la timidez."¹. Without going into more detail concerning the man and his personality, the outstanding fact to be held in mind as we turn to the consideration of Ibsen's personal background, is, then, that Echegaray "entered the field of drama late in life; his fame came full out of an experience which was not coincident with the unfolding of his art, but was brought to it."².

The moral ideas which we find in his plays, in other words, were part and parcel of his very being long before he endeavored to give them expression in plays.

The life of Henrik Ibsen (1828-1906) is as different from Echegaray's as indeed that northern land is from sunny Spain. Ibsen's family had been wealthy, but met with heavy financial reverses while Henrik was still a young child. He grew up bitterly resentful of poverty and of the society which so often humiliated him. Until he became middle-aged he was never free from the clutch of this poverty. He endured Skien, Norway--his birthplace and typically "small-townish" in its lack of cultural advantages--for sixteen years and then went to an apothecary in Grimstad to learn the trade. During his six years there he lived a solitary, lonely life, but he employed his time to good advantage studying human nature and he amused himself by writing bits of verse. He eventually became interested in medicine, and prepared to take the examination for the university in Christiania,

1. Cejador y Frauca, J. Historia de la Lengua y Literatura Castellana. vol. 9, p. 114
2. Moses, M. J. Editor of Representative Continental Drama. p. 364.

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 1. Detektor y Sverige, 1. Historia de la Lengua y Literatura
Escandinava, vol. 8, p. 114
 2. Hansen, W. J. Editor of Representative Continental
Language, p. 364.

but failed them. During the year and a half that he was in Christiania he wrote Catalina, his first play, at the age of twenty-two. An opportunity one day opened to him to become stage manager and playwright of the Bergen theatre. This position proved of inestimable worth to him, as it afforded him an opportunity to study dramatic technique. This early intimate connection with the stage is most important; but for this association he might never have acquired that mastery of dramatic technique which is so greatly admired in his plays.¹

Ibsen underwent a long struggle before achieving literary recognition. Embittered, and in a state of penury and debt, he left Norway, on the strength of the ninety pounds which the government conceded him as a travelling grant. Accompanied by his wife and four-year-old child, Ibsen "headed for Rome by way of Berlin, beginning that long exile which ended only when he was old and white-haired and famous."² And there in Rome he wrote Brand; this play marked the turning-point in his career, for it was immediately successful. The government gave him further grants, and he at last was free of financial worry and could devote himself to his writing. We find Ibsen then, at the age of forty, after twenty years of struggle to make himself known in the dramatic world, just beginning to find recognition at home, and quite unknown outside of Scandinavia, with all his great plays of modern life yet to be written. A detailed tracing of

1. Jaeger, H. The life of Henrik Ibsen, p. 69

2. MacFall, Haldane, Ibsen, p. 100

Ibsen's literary career from this point is not necessary in this study. Suffice it to say that he passed from his earlier romantic, saga plays to the stupendous modern dramas which we associate with his name, achieving at length the full measure of that fame which he had so ardently desired. After a voluntary exile of twenty-seven years, during which he visited Norway only twice, he returned to Christiania "a European figure; his fame was world-wide.....He left his land unappreciated, poor, unknown. He returned, a man of vaste repute."¹.

All of Echegaray's work may be said to be written against the southern, typically Spanish background. He was an inheritor of the romantic Latin traditions, and even when he was under the influence of foreign writers of the realistic type, his work maintains a characteristic romantic viewpoint. Life is not so hard in Spain as in Norway; the grimness, ruthlessness of the northern land, which so permeates the writings of Ibsen, finds no counterpart in the physical background nor literary work of Echegaray. "Sunny Spain" it may not always be, but, both literally and figuratively, it has more of the sunshine, warmth and joy of life than Norway.

Echegaray wrote for a public which was acquainted with his name even before he became a playwright. He was assured at the outset,--after his first two plays, that is,--of the hearty support of his audience, and, what is sometimes more important, of the support of the dramatic critics. His was an easy path. Ibsen had a

1. MadFall, Haldane. Ibsen p. 294

Ibsen's literary career from this point is not necessarily in this study. Suffice it to say that he passed from his earlier romantic, even naive to the sophisticated modern dramas with which we associate with his name, a change of which the full measure of that time which he had so ardently desired. After a voluntary exile of twenty-seven years, during which he visited Norway only twice, he returned to Christiania as European theatre; his fame was world-wide. . . . He left his land unregretted, not, as known. He returned, a man of vast resources.

All of Ibsen's work may be said to be written against the southern, typically Spanish background. He was an inheritor of the romantic Latin tradition, and even when he was under the influence of foreign writers of the realistic type, his work maintains a character-istic romantic viewpoint. Life is not as hard in Spain as in Norway; the optimism, truthfulness of the northern land, which so permeated the writings of Ibsen, finds no counterpart in the physical background nor literary work of Ibsen. "Spain" it may not always be, but, both literally and figuratively, it has some of the same shine, warmth and joy of life than Norway.

Ibsen wrote for a public which was acquainted with his name even before he became a dramatist. He was accepted at the outset,--after his first two plays, that is,--of the hearty support of his audience, and, what is sometimes more important, of the support of the dramatic critics. His was an easy path. Ibsen had a

hard struggle to build up a public. He was poor, unknown, and his earliest dramas, Catalina, The Warrior's Tomb, and St. John's Night were extremely mediocre. It was years before he had a following at all, and then all his life, it was a controversial public, for the subjects of his great plays divided his audience (and the press) into different companies--a strikingly different situation from that of Echegaray, it is seen.

Each of the writers was the natural product of his own country and environment. It is impossible to conceive of Echegaray as other than a Latin, or of Ibsen as other than a Nordic. Fanny Hale Gardiner recognizes this when she remarks that in reading the plays of Echegaray, one cannot help saying to himself, "Only a Spaniard could have written that." ¹. Ibsen's work has more universality, yet it too is tinged almost always with some characteristic element, physical or spiritual, of the Nordic race. The innate national differences are a factor to be kept in mind in any comparison of the two writers.

B. Conceptions of each, regarding the drama.

We are fortunate in the fact that Echegaray in his Recuerdos gives us clearly his own aesthetic ideas concerning his art--

" Lo sublime del arte está en el llanto, en el dolor y en la muerte.....Por tales razones....lo sublime en el arte está en la tristeza, en la pena, en las lágrimas, en la muerte. La muerte será siempre el momento más sublime de la vida, con su

1. Poet Lore, vol. 12, p. 406

hard struggle to hold up a public. He was poor, but known, and his earliest dramas, Antony and Cleopatra, John's Wife, and John's Night were extremely successful. It was years before he had a following at all, and then all his life, it was a controversial subject, for the subjects of his great plays divided his audience (and the press) into different camps--a strikingly different situation from that of Shakespeare. It is seen.

Back of the writers was the natural product of his own country and environment. It is impossible to compare of Shakespeare as other than a Latin, or of Ibsen as other than a Nordic. Henry John Gardner comments this when the remarks that in reading the plays of Shakespeare, one cannot help saying to himself, "Only a Shakespeare could have written that." I. Ibsen's work has more universal quality, yet it too is tinged almost always with some characteristic element, physical or spiritual, of the Nordic race. The innate national differences are a factor to be kept in mind in any comparison of the two writers.

B. Conceptions of each, regarding the drama.
We are fortunate in the fact that Shakespeare in his Shakespeare gives us clearly his own aesthetic ideas con-

cerning his art--

La sublime del arte es el finis.
en el dolor y en la muerte.....for false
passions....is sublime en el arte es el
finis, en la vida, en la muerte.
en la muerte. La muerte es el finis
momento mas sublime de la vida, con su

grandeza sombría, con sus misterios profundos, con sus inmensos problemas, con sus desesperadas esperanzas. En pleno día, con cielo despejado vemos claramente cuanto nos rodea; los objetos tienen sus contornos, su forma, y su color; por hermosos que sean, son lo que son, y no son más.¹

We also find a clear statement of his conception of the requirements of drama, in an interview which one José León Pagano reports in Al Tráves de la España Literaria: Interviews, Barcelona, 1904, t. II, p. 42. I include this bibliographical reference at this point because I was unable to trace it to its source myself, and am indebted for the quotation of it to Romera-Navarro.

"Dícenos el autor que por su gusto hubiera hecho obras de poca acción y de figuras bien definidas, pero hay que darle gusto al público, el cual prefiere la acción, el movimiento, los sucesos, la parte dinámica de la obra. 'Cuando el autor analiza anatómicamente un personaje, por bien hecha que la disección esté, el público bosteza. Y en cambio, toda acción, si es enérgica, le interesa, le conmueve, y le arrastra.' " 2.

In the above quotation, the importance which Echegaray laid on action is clearly brought out. It might be well to recall at this point that the Spaniards had always demanded definiteness of action, from the days of the heroic drama of Lope de Vega and Calderón on down through the centuries. And so Echegaray's theatre is "strictly romantic, closely resembling that of Victor Hugo and above all, of Calderón, and it is perhaps herein that we

1. Echegaray, J. Recuerdos, Vol. I, p. 37

2. Romera-Navarro, M. Historia de la Literatura Española, p. 523

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romantic, closely resembling that of Victor Hugo and
above all, of ... and it is ... that we

find the secret of his prodigious success. The great critic Clarín likens the enthusiasm of the Spaniards for heroic drama to their passion for bull-fighting."¹. It is commonly felt that the reason for the failure of foreign symbolism on the Spanish stage is this very demand of the Spanish public for definiteness and action.

Echegaray is, of course, in nearly all his work, a moral teacher. Within him, thesis is apt to predominate. We shall see later in our consideration of his technique the extent to which this was a hindrance to him from an artistic viewpoint. Echegaray never attempted, through his dramas, social reforms. He was quite content to point out to the individual that moral which he felt needed to be emphasized, but his ambition stops short of making the stage a vehicle for any social amelioration propaganda. This point will be illustrated fully in the comparison of the theme of heredity in El Hijo de don Juan and Ghosts.

Once understanding that Echegaray brings morals in so far as they affect the individual only, it is clear that his theatre is one which teaches while entertaining, giving the reader (or spectator) a good story and a good moral, but if one wishes to ignore the moral, still a good story, usually. Echegaray wrote the type drama he knew his public liked--"hay que darle gusto al público," he said.

1. Review of Reviews, vol. 56, p. 96

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critic Clara knows the enthusiasm of the Spaniards
for heroic drama to their passion for bull-fighting.
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comparison of the theme of morality in El Hijo de Don Juan
and Shogun.

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the reader (or spectator) a good story and a good moral,
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lic liked--"they are dumb as rabbits," he said.

This is in direct contrast to Ibsen's conception of the drama, as seen by Bernard Shaw, who says:—"Ibsen never presents a play as a romance for your entertainment-- he says it is you, me, our civilization."¹ Ibsen aggressively indicts his generation; quoting from one authority,

"He saw that under a state, society made laws which it thought, or pretended it thought, were for the public good; but that in reality these laws were often cowardly and contemptible tyrannies that ground down all originality and genius and freedom out of the individual, weakening his will, killing his initiative, making him a hypocrite from fear of vexing his fellows. He saw the state as the enemy of the individual."²

And so Ibsen took up the cudgels and fought the good fight of exposing these fallacies, for such he saw them to be. For example: in The Pillars of Society he attacks that middle class society with its claim to respectability, exposing the hypocrisy of it; in A Doll's House he states that woman has a right to her individuality, that she should not be considered simply a "doll" by man; and in Ghosts he shows in a terrifyingly lucid manner the result of conformity to society's laws, which insist that a woman remain with her husband, even when that husband is patently more than worthless. Ibsen, then, considers the stage a medium for social reform, and so uses it, while Echegaray is content to pattern his plays on the good old Spanish tradition of romanticism, merely trans-

1. Shaw, G. B. Dramatic Opinions, vol. 1, p. 86

2. Mac Fall, H. Ibsen, p. 14

This is in direct contrast to Ibsen's conception of the drama, as seen by Bernard Shaw, who says: "Ibsen never presents a play as a romance for your entertainment-- he says it is just, as an civilization." Ibsen expressly, elvly indicates his generation; pointing from one authority,

"He saw that under a state, society made laws which it thought, or pretended it thought, were for the public good; but that in reality these laws were often powerfully and consciously tyrannical that ground down all originality and genius and freedom out of the individual, weak- ening his will, killing his initiative, making him a hypocrite from fear of vex- ing his fellow. He saw the state as the enemy of the individual."

and so Ibsen took up the challenge and fought the good fight of exposing these tyrannies. For even he saw them to be. For example: in The Pillars of Society he attacks that middle class society with its claim to respectability, exposing the hypocrisy of it; in A Doll's House he states that woman has a right to her individuality, that she should not be considered simply a "doll" by man; and in Ghost he shows in a terrifyingly bold manner the con- flict of conformity to society's laws, which insist that a woman remain with her husband, even when that husband is patently more than worthless. Ibsen, then, considers the state a menace for social reform, and so does it, while Kierkegaard is content to pattern his plays on the good old Spanish tradition of romanticism, merely trans-

ferring the valor, gallantry, manliness of past times, to characters of modern vintage. Professor Geddes says: "It never occurred to him [Echegaray] that a drama could have any other end than the ethical--to exalt virtue and to scourge vice."¹.

C. Technical Matters.

Our two writers differ greatly in their technique. As a stage mechanician, Echegaray merits particular notice. In producing the effects which he desires, in bringing on his characters, he has great technical power. His stage directions are usually much more specific and more carefully planned than those of most playwrights, including Ibsen. To cite only three examples:

1. Juana aparece en la puerta del fondo, sostenido por don Lorenzo y don Tomás, y se para un instante.².
2. Don Lorenzo entra por el fondo y se detiene al oír a Inés.³.
3. Don Lorenzo, sentado a la mesa y con aire de profundo abatimiento. La chimenea arde con su luz rojiza; la habitación parece envuelta en grandes sombras que se condensan fantásticamente en las cortinajes. Larga pausa.⁴.

The above instances of his method of gaining a psychological effect by "holding" a scene could be duplicated almost without number in his plays. His handling of light and shade we have mentioned earlier in this study, under the characteristics of Echegaray's drama, and we shall

1. O Locura O Santidad (Heath Edition) Intro., p. XIV
2. Ibid, p. 23
3. Ibid, p. 84
4. Ibid, p. 55

forming the value, valiantly, valiantness of past times,
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have any other end than the ethical--to exalt virtue
and to secure vice."

C. Technical Matters.

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As a stage mechanician, Robbery makes particular notice
in producing the effects which he desires, in bringing on
his characters, he has great technical power. His stage
directions are usually much more specific and more care-
fully planned than those of most playwrights, including
Ibsen. To cite only three examples:

1. Trama aparece en la puerta del fondo
acompañado por dos hombres y dos mujeres.
2. Y se para un instante.
3. Don Lorenzo entra por el fondo y se
detiene al oír a Inés.
4. Don Lorenzo, sentado a la mesa y con
aire de profundo abatimiento, la
chismosa mira con su ojo rojo; la
habilidad parece envuelta en un
señal que se comprende fácilmente.
Asiente en las cortinas. Inés mira.

The above instances of his method of gaining a psycho-
logical effect by "holding" a scene could be multiplied in-
most without number in his plays. His handling of light
and shade we have mentioned earlier in this study, under
the characteristics of Robbery's drama, and we shall

1. Don Lorenzo O'Connell (Health Edition) Intro., p. XIV
2. Ibid., p. 23
3. Ibid., p. 24
4. Ibid., p. 25

have occasion again to notice its use in speaking of El Hijo de don Juan.

Echegaray possesses what has been termed the "fatal facility" of the Spanish race in writing. When one considers that he was well-advanced in middle age when he commenced writing and that his dramas number over sixty, one does not wonder at their obvious uneven merit. He composed rapidly and released his work with practically no revision. This lack of care also manifests itself in his lack of differentiation in the use of verse and prose. M. Mérimée has a trenchant comment on this:

"Between verse and prose he seems to have hesitated all his life, although in the second part of his career, prose decidedly preponderates. Of sixty-one plays, thirty are in prose, and among those, a good portion of the best. But often it is impossible to divine the reasons for his choice."¹.

This lack of care in carrying out the dramatic and literary details of his plays to a nicety is a point in which we shall find him completely at variance with Ibsen.

"Echegaray seems to be in the grip of his superlative talents, to be at the mercy of his own genius rather than to exercise any control over his powers."².

Echegaray at times makes use of the prologue,--sometimes intended to be acted, as in the "dialogue" of El Gran Galeoto, sometimes merely read, as is the case in El Hijo de don Juan, where he discusses the comments of

1. Bulletin Hispanique, vol. 18-19 p. 275
2. Goldberg, I. Don José Echegaray, p. 147

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Schegary at times makes use of the profane,--some-

times intended to be satiric, as in the "dialogue" of El

Gran Galileo, sometimes merely read, as in the case in

El Nido de San Juan, where he discusses the comments of

1. Boletín Hispanico, Vol. 18-19, p. 273
2. Boletín, I. Don Juan Schegary, p. 147

the critics. The epilogue is also used; for example, in Mariana and A La Orilla del Mar. Other dramatic artifices of which Echegaray availed himself to a degree that has been the subject of much criticism are monologues, asides, and lengthy speeches. It would be well to note the fact that all this was in the Spanish tradition, however. From the time of Calderón, the Spaniards were accustomed to these elements in a play, indeed looked for them and enjoyed them to the full. Miss Hale has a charming half-justification of this habit of monologues, in an article on Echegaray in which she says: ~~that~~ "The long monologue we cannot altogether begrudge those who speak and hear a language so musical and sonorous as the Spanish!"¹. The asides and long speeches so common in the work of the Spanish writer are missing in the plays of Ibsen. He is able to tell his story and show the emotions of his characters without recourse to such means.

Often we find that Echegaray neglects a dramatic demand because he is preoccupied with his thesis. In O Locura O Santidad, Juana, the old servant, speaks in a much too cultured manner at times; Echegaray failed to create her true to form, as he was engrossed in the idea of honor which he meant the play to bring out. Details that make for verisimilitude, such as the foregoing, are sometimes sacrificed or neglected. The moralist in Echegaray has obtruded upon the playwright, to

1. Poet Lore, vol. 12, p. 407

the critics. The evidence is also seen; for example, in Marlene and the Girl in the Hat. Other dramatic effects of which Schreyer created himself to a degree that has been the subject of much criticism are none- less, subtle, and heavily suggested. It would be well to note the fact that all this was in the Spanish tradition, however. From the time of Calderon, the Spanish drama were accustomed to these elements in a play, indeed looked for them and enjoyed them to the full. Miss Hale has a charming half-justification of this habit of thought, in an article on Schreyer in which she says: "The same conclusion we cannot altogether deny to those who regard and hear a language as musical and sonorous as the Spanish." The subtle and less recognizable common in the work of the Spanish writer are missing in the plays of Ibsen. He is able to tell his story and show the actions of his characters without recourse to such means.

Often we find that Schreyer reflects a dramatic demand because he is preoccupied with his theme. In George's Daughter, Ibsen, the old servant, speaks in a way too excited manner at times; Schreyer failed to create her time to form, as he was engaged in the idea of drama which he meant the play to bring out. He tells that make for verisimilitude, such as the form- alone, are sometimes sacrificed or neglected. The more that Schreyer has obtained upon the play itself, to

a certain extent. Goldberg believes that the moralist in Echegaray submerges the dramatist, while in Ibsen the latter aids the former.¹ Whether or not that is true, the reader will be better able to judge after finishing the close study of El Hijo de don Juan and Ghosts that we are approaching. Echegaray remained unmoved by all attacks of his critics, rarely venturing to defend his work except on the basis of morals.

That gradual tracing of an expanding power which characterizes the progress of Ibsen is not to be expected in Echegaray. He advances in a zig-zag line.² There is little change to be noted, no growth of power. Whether it is a question of his early romantic plays, or his dramas de tesis or his later plays in pseudo-realistic style, all manifest the same outstanding characteristics of his drama, which are as much present in his early plays as in his latest. As we turn to a consideration of ~~Echegaray's~~ ^{Ibsen's} triumph in technique, we shall find a decided contrast.

Ibsen found great pleasure in his art. He used to spend his winters planning his plays and his summers writing them. When he had decided upon his subject, he thought about it for a long time before attempting to write down anything. Having thought out his scheme in broad masses, he wrote the "first sketch." Then he proceeded with the elaboration, finally re-writing the whole. Only when it

1. Goldberg, I. Don José Echegaray. p. 177

2. Ibid, p. 18

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 Bohemianism is the dramatist, while in Spain the lat-
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 elaboration, finally re-writing the whole. Only when it

was perfectly finished, without blot or correction, did he send it to the publisher.¹ At the age of fifty he went over all his past work, re-writing, re-editing, correcting any flaws. In contrast to Echegaray's speed in turning out plays, we find that in the period of his greatest dramas, Ibsen produced one play each two years! On this point there is a world of difference between the two men.

Ibsen was a playwright to the exclusion of all other interests and occupations in life. Echegaray, as has been said, was a mathematician, scientist and politician in addition to being a dramatist. Ibsen took great joy, great satisfaction, in his art. When a play was finished and sent away, he was lonely.¹ His plays are characterized by a tact and reserve which is lacking in the Spanish writer. Goldberg thinks that if Echegaray had possessed these qualities, it would have "raised him out of the limbo in which he now hangs suspended."² Ibsen often depends--and successfully--on action to bring about the effect he desires to produce. G. B. Shaw makes mention of the following as outstanding characteristics of the drama of Echegaray: clearness, grip of his theme, and the rapidity, directness and intensity of the action.³

Ibsen held to the unities because they suited him. It is in the very nature of his plots that the action should procede rapidly. In Ghosts a total time of only

1. Mac Fall, H. Ibsen, p. 8

2. Goldberg, I. Don José Echegaray, p. 177

3. Shaw, G. B. Dramatic Opinions, vol 2, p. 298

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1. Mac Faily, E. Ibsen, p. 8.
 2. Goldberg, I. Don José Echegaray, p. 177.
 3. Shaw, G. B. Dramatic Criticism, vol. 2, p. 208.

sixteen hours has been calculated.¹ He is a dramatist by instinct; his plays I felt were more truly a part of his being than were Echegaray's. His characters seemed to evolve slowly in his mind, to grow as his imagination ponders over them. Once having noticed this fact, it is easy to see that he had an even, normal dramatic development, from the crudeness of Catalina and Lady Inger of Ostrat to his finished, highly-polished products such as Ghosts, or A Doll's Home, or The Wild Duck. From his early romantic efforts he passed into powerful realism, tapering off at times into mysticism later, in The Lady from the Sea, for example. While Echegaray wrote different kinds of plays, there is no complete break at any point with his early romantic type of play. He goes through no such definite intellectual growth in the period of his playwrighting as Ibsen does.

D. Outlook on Life.

Echegaray's plays have always a moral, usually brought out as strongly as possible. Their ethical value is always apparent; aiming at high, lofty ideals, he has attempted to bring home the conviction of the inevitable connection of sin and retribution. Conscience, the conscience of individual man, is to him a guiding factor of greatest significance. Consider the important^{of} conscience in the character of Lorenzo in O Locura O Santidad. Never once does he waver or hesitate in following the hard path set

1. Heller, O. Henrik Ibsen, p. 186

sixteen hours has been calculated. He is a dramatist by instinct; his plays I felt were more truly a part of his being than were Shakespeare's. His characters seemed to evolve slowly in his mind, to grow as his imagination wandered over them. Once having noticed this fact, it is easy to see that he had an even, normal dramatic development, from the ordinariness of Waiting for Godot and Lady Inver to Of Gaster to his finished, highly-polished products such as Ghost, or A Doll's House, or The Wild Duck. From his early romantic efforts he passed into powerful realism, tapering off at times into mysticism later, in The Lady from the Sea, for example. While Shakespeare wrote different kinds of plays, there is no complete break at any point with his early romantic type of mind. He goes through no such definite intellectual growth in the period of his playwrighting as Ibsen does.

B. Outlook on Life.

Shakespeare's plays have always a moral, usually brought out as strongly as possible. Their ethical value is always apparent; aiming at high, lofty ideals, he has attempted to bring home the conviction of the intimate connection of sin and redemption. Conscience, the conscience of individual man, is to him a guiding factor of greatest significance. Consider the importance of conscience in the character of Ibsen in A Doll's House. Never once does he waver or hesitate in following the hard path set

by his conscience. Graham feels in Echegaray's plays the voice of conscience like "the trumpet of an archangel, summoning man ever upward....to the loftiest of deeds, despite consequences."¹ We shall have occasion to see how the question of conscience enters Lazaro's life, in El Hijo de don Juan. Professor Geddes sums up Echegaray's interest in moral theses in the following discerning analysis:

"Being a sincere Christian, his plays have ethical value, and instead of being ironical, anti-social, or anarchistic, like some of the plays of Ibsen and other northern dramatic writers to whose influence, in certain ways, he at times yielded, they ever aimed toward the most exalted and absolute ideals."²

Despite the criticism sometimes voiced that Echegaray is as gloomy as Ibsen in his more powerful moments, I feel that it is a gloominess that comes from a decidedly ~~romantic~~ viewpoint toward life, not one which has the background of dark realism which we must impute to Ibsen. I think that Storm Jameson states it too strongly when she says that "Spanish dramatists are not in revolt ~~against~~ anything, least of all against life,"³ but it is true that Echegaray confines himself to ethical questions such as can be taken up in romantic dramas, i.e., love, truth, honor, vengeance, etc. His common use of the dramatic device of conflict between two strongly opposing forces, which has already been discussed, is another

1. Graham, J. The Son of Don Juan, Intro, p. 21

2. O Locura O Santidad (Heath edition) Intro, p. XIV

3. Jameson, S. Modern Drama in Europe, p. 231

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 ethical value, and instead of being iron-
 ical, anti-social, or nihilistic, like
 some of the plays of Ibsen and other north-
 ern dramatists, they are full of hope,
 in certain ways, he is indeed right, they
 ever aimed toward the most exalted and ab-
 solute ideals."

Finally the critic sometimes noted that Zerkow
 is as always at Ibsen in his more powerful moments. I feel
 that it is a likeness that comes from a basically non-
 waste viewpoint toward life, not one which has the back-
 ground of dark realism which we must leave to Ibsen. I
 think that the reason states it too strongly when
 she says that "Spanish dramatists are not in revolt ag-
 ainst anything, least of all against life," but it is
 true that Zerkow confines himself to ethical questions
 such as can be taken up in romantic dramas, i.e., love,
 truth, honor, vengeance, etc. His common use of the dram-
 atic device of conflict between two strongly opposing
 forces, which has already been discussed, is another

1. Graham, J. The Son of San Juan, Intro. p. 21
2. O. Zerkow (New York edition) Intro. p. XIV
3. Zerkow, J. Modern Drama in Europe, p. 211

point of his romantic viewpoint and treatment of situations. This too perhaps should be said: one finds always that truth wins out, that sin receives its just punishment; the struggle between the two forces ends always in the triumph of righteousness.

Such then is the moral triumph of Echegaray. It has been said that not even Tolstoi, "with all that delicacy and keenness of the Russian conscience, that profound seriousness which moves us so vicariously in his great books, has a nobler consciousness of the dignity of suffering and virtue than this Spanish dramatist. And not less capable is he of a jesting survey of life."¹.

Summing up Echegaray's outlook on life, as evinced in the truths which he seeks to teach through his dramas, I can give no finer expression to this point than the following analysis of M. Mérimée:

Les thèses qu'il expose sont exclusivement morales; elles ne cachent aucune idée de révolution ni de réformes, sociales ou autres. Ce ne sont pas des plaidoyers contre la loi, des solutions plus ou moins hardies de problèmes contemporains, des critiques acerbes de ce qui existe.².

Ibsen's outlook on life and its problems is extraordinarily different from Echegaray's. He is, first of all, extremely pessimistic concerning his generation. In his plays I found a surprising lack of optimism regarding the outcome of any of the ponderous social problems that he

1. Contemporary Review, vol. 64 p. 595

2. Bulletin Hispanique, vol. 18-19 p. 273

point of his romantic viewpoint and treatment of situations.

This too perhaps should be said: and finally always that truth wins out, that she receives the just punishment; the struggle between the two forces ends always in the triumph of righteousness.

Such then is the moral triumph of Eobensky. It has been said that not even Tolstoi, with all that delivery and keenness of the Russian anecdotalist, that profound seriousness which moves as an electricity in his great books, has a nobler consciousness of the dignity of suffering and virtue than this Russian dramatist. And not less noble is he of a juster survey of life.

Summing up Eobensky's outlook on life, as evinced in the drama which he seeks to teach through his drama, I can give no finer expression to this point than the following analysis of E. H. Carr:

His drama is a full exposure of the social conditions of the Russian revolution; it is a full exposure of the revolution as it really was, and not as it is often represented. It is a full exposure of the revolution as it really was, and not as it is often represented. It is a full exposure of the revolution as it really was, and not as it is often represented.

It is a full exposure of the revolution as it really was, and not as it is often represented. It is a full exposure of the revolution as it really was, and not as it is often represented. It is a full exposure of the revolution as it really was, and not as it is often represented.

sets before his readers. He was strongly against things as they are, and he strongly condemned his generation. He lifted high the torch of social reform, preaching the need of it in a most eloquent manner in his plays. He is much more radical than the Spaniard. While Echegaray thought of conscience as the spirit of sacrifice and expiation, to Ibsen it meant giving up conventional standards of right living and seeking to find within one's own heart standards to replace those false ones of organized society. Where the Spaniard is content to moralize, the Norwegian flays the wrong, as he sees it, with an unrelenting, if at times mistaken hand.¹ The criticism has been raised against Ibsen, and I think justly, that he tears apart but does not build up. He himself said: "To ask is my vocation, not to answer." He said the ideals of the age were rotten, but he did not say what should be, instead.² This lack of constructive suggestion in the works of Ibsen is strange. It would seem that a man who was "able by means of his skill as an artist to state in dramatic form a number of social problems and conditions of especial interest and significance to his generation"³. would also have had in mind solutions for these grave problems.

One cannot help noticing, throughout the study of his plays, his strong belief in individualism, evidenced in the number of times he comes out against organized society. He hates hypocrisy and he defies social prejudices. He reveals

1. Goldberg, I. Don José Echegaray, p. 177

2. Mac Fall, H. Henrik Ibsen, p. 118

3. Clark, B. H. A Study of the Modern Drama, p. 4

sets before his readers. He was strongly against things as they are, and he strongly condemned his generation. He lifted high the torch of social reform, proclaiming the good of it in a most eloquent manner in his plays. He is much more radical than the Spaniards. While Schopenhauer thought of conscience as the spirit of sacrifice and exaltation, to Ibsen it meant living up to conventional standards of right living and seeking to find within one's own heart standards to replace those false ones of conventional society. Where the Spaniard is content to moralize, the Norwegian plays the wrong, as he sees it, with an unrelenting, if at times almost harsh, hand. The critic has been misled against Ibsen, and I think justly, that he fears death but does not build up. He himself said: "The task is my vocation, not an answer." He said the ideals of the age were rotten, but he did not say what should be, instead.² This lack of constructive suggestion in the works of Ibsen is strange. It would seem that a man who was "able by means of his will as an artist to state in dramatic form a number of social problems and conditions of especial interest and significance to his generation" would also have had in mind solutions for these grave problems.

One cannot help noticing, throughout the story of his plays, his strong belief in individualism, evidenced in the number of times he comes out against organized society. He hates hypocrisy and he hates social prejudices. He reveals

1. Goldsworthy, J. Don John Schopenhauer, p. 177
 2. Mac Millan, H. Henrik Ibsen, p. 118
 3. Clark, E. H. A Study of the Modern Drama, p. 4

himself and his habit of thought much more in his plays than Echegaray does. Every bit of the force and vigor of his personality is put into the portraiture and condemnations of society that we get in such plays as An Enemy of the people, Brand, and Ghosts. "Probing into the dark places of the human soul, he plucked the coat from respectability, and showed the drab and shabby make-believe that lurked within; and, in the doing, he proved himself the supreme satirist and playwright of his age."¹.

E. Power of Expression

Isaac Goldberg, in his discussion on Echegaray, has the following passage which I wish to quote:

"Ibsen possesses the fire, the prophetic vision, the verbal beauty which have been denied the Southern writer. The fiords of his fatherland,....the long days, the long nights, the bleak mountains that seemed to typify the immovability of the 'compact liberal majority,' all inspired the Norwegian with a sense of the poetic which the sunnier more beautiful climate of Spain had failed to impress upon Echegaray."².

With this I do not agree. I shall attempt to prove later in this study that in his settings and in his poetic descriptions of nature, in El Hijo de don Juan Echegaray surpasses Ibsen. For the present I will let Manuel Bueno's comment suffice:

"Echegaray no es, como se ha supuesto, ni observador directo de la vida, ni filósofo, ni sociólogo de los que aspiran a quiarnos, como Ibsen, hacia una tierra de promisión. Es un poeta de fantasía desencadenada."

That quality of unbridled imagination cannot fail to strike

1. Mac Fall, H. Henrik Ibsen, p. 28
2. Goldberg, I. Don Jose Echegaray, p. 183
3. Bueno, M. Teatro Español Contemporáneo, p. 16

himself and his habit of thought more in his plays than Schopenhauer does. Every bit of the force and vigor of his personality is put into the portraits and con- demnations of society that we get in such plays as Money of the people, Brand, and Ghost. "Probing into the dark places of the human soul, he struck the coat from respectability, and showed the first and shabby make-believe that lurked within; and, in the doing, he moved him- self the supreme activities and playright of his age."

2. Power of Expression

Isaac Goldberg, in his discussion of Schopenhauer, has

the following passage which I wish to quote:

"Ibsen possesses the fire, the prophetic vision, the verbal beauty which have been denied the Southern writer. The fjords of his fatherland, the lone days, the lone nights, the silent mountains that seemed to defy the immovability of the 'northern' and majority, all inspired the Norwegian with a sense of the poetic which the southern more beautiful climate of Spain had failed to impress upon Schopenhauer."

With this I do not agree. I shall attempt to prove later in this study that in his settings and in his poetic descriptions of nature, in El Nijo de don Juan Schopenhauer surpasses Ibsen. For the present I will let Samuel Butler's comment suffice:

"Schopenhauer no es, como se me sugiere, ni observador ciego de la vida, ni filósofo ni poeta de los que escriben a guisa de como Ibsen, pero una lírica de emoción. Es un poeta de fantasía descomunal."

That quality of unbridled imagination cannot fail to strike

1. See Felt, H. Early Ibsen, p. 28
2. Goldberg, I. Isaac Schopenhauer, p. 122
3. Butler, S. Early Ibsen, p. 12

anyone who sits down and gives himself over to a consecutive reading of a considerable number of Echegaray's plays. Both in his earlier works in verse, and in the later prose ones, he is surely an author possessed of a wonderful range of imagination. So strong, indeed, is this at times that it is apt to influence too much his technique; these "giants of his fancy" dominate everything. His brilliant, keen mind makes for objectivity and concreteness of image. His persons are drawn with clarity if not always with as much depth as might be desired. There is much less symbolism throughout his work than is found in Ibsen's; that is, if one ^{expects} ~~expects~~ light romantic symbolism, such as the following: ¿Por qué viene esa negra nube a empañar el azul de nuestro cielo?" 1. But deeper symbolism of character and of abstract ideas of justice, law, etc. are not to be found in Echegaray's work, with the possible exception of El Gran Galeoto.

As opposed to the "unbridled imagination," of Echegaray we find Ibsen writing with a noticeable reserve. His admirable technique gains much from his maintenance of this restraint. He owes much of his power of expression to a judicious singling out of the really important, telling things; he often impresses by understatement, while Echegaray by giving his imagination such free rein of expression, fails to produce an effect so deep. Mac Fall has painted a masterly word-picture of Ibsen:--

1. O Locura O Santidad, (Heath edition) p. 23

anyone who sits down and gives himself over to a conscious
 active reading of a considerable number of Schopenhauer's essays.
 Both in his earlier works in verse, and in the later prose
 ones, he is surely an author possessed of a wonderful sense
 of language. No strong, indeed, is this at times that
 it is apt to influence too much his technique; these "glitches"
 of his fancy dominate everything. His brilliant, keen mind
 makes for objectivity and concreteness of image. His persons
 are drawn with clarity if not always with as much depth as
 might be desired. There is much less symbolic treatment
 his work than is found in Ibsen's; that is, if one accepts
 light romantic symbolism, such as the following: "For the
 vision can never make a shepherd of and the masses of sheep."
 But deeper symbolism of character and of abstract ideas of
 justice, law, etc., are not to be found in Schopenhauer's work.
 with the possible exception of My Great Nephew.
 As opposed to the "unbridled imagination" of Schopenhauer
 we find Ibsen writing with a noticeable reserve. His ab-
 stract technique keeps him from the maintenance of this
 restraint. He uses much of his power of expression to a
 tedious striving out of the really important, telling things.
 He often impresses by understatement, while Schopenhauer by
 giving his imagination such free rein of expression, fails
 to produce an effect so deep. May I all has painted a man-
 fully word-picture of Ibsen:--

"Out of the long black night of..... northern winter came forth Ibsen, blinking owl-like; out of the solemn gloom he came, a brooding figure, tragic, unafraid; within his stern will a rending energy lurked, that, when he gave it tongue, cracked and rent the ground of untruth on which the generations had trod."¹.

Ibsen in his later years wrote dramas that contained mysticism and symbolism. In The Lady from the Sea, the symbolism of the sea pervades the very soul of Ellida. There is in this and in some of the other plays of that period of his writing what Heller terms "a spirit of abstraction which trespasses somewhat on the concrete premises of the drama."². I bring in this comment in order to show the underlying contrast on this point between the works of the two authors. The symbolism of the sun in El Hijo de don Juan and Ghosts is of a different nature, and will be taken up during the comparison of the two plays.

F. Influence of Each

Echegaray was the undisputed master of the Spanish stage for a quarter of a century. His pathway was an easy one, for he was enthusiastically received from the very beginning. In the words of Menéndez and Pelayo,

"Durante treinta años ha sido el dictador, el arbitro, el corifeo, el aclamado por la multitud. Tal dominación no se alcanza sin una fuerza genial que triunfa en literatura como en todas partes, que se impone al espectador, que le subyuga y le hace entrar de grado o por violencia, en el mundo artificial de conflictos y catástrofes imaginado por el dramaturgo."³.

1. Mac Fall, H. Henrik Ibsen, p.28

2. Heller, O. Henrik Ibsen, p. 247

3. Cejador y Frauco, J. Historia de la Lengua y Literatura Castellana, vol. 9, p. 123

"Not of the least black night of
 northern winter came forth Ibsen,
 shining out of the darkness
 from his room, a brilliant figure,
 white, untroubled; within his room will
 a radiant energy be felt, that, when
 he came to the light, revealed and sent
 the crown of wisdom on which the
 vegetation had stood."

Ibsen in his later years wrote dramas that maintained
 mysticism and symbolism. In The Lady from the Sea, the
 symbolism of the sea pervades the very soul of the drama. There
 is in this and in some of the other plays of that period of
 his writing what Kierkegaard terms "a sort of abstraction which
 transcends somewhat on the concrete elements of the drama."
 I bring in this comment in order to show the underlying con-
 tract on this point between the works of the two authors.
 The symbolism of the sea in El Mar de los Sueños and Chimera
 is of a different nature, and will be taken up during the
 comparison of the two plays.

2. Influence of Each

Exuberant was the undoubted master of the Spanish stage
 for a quarter of a century. His pathway was an easy one, for
 he was enthusiastically received from the very beginning. In
 the words of Menéndez and Maeyo,

"Durante treinta años ha sido el director,
 el excitador, el corifeo, el animador por la
 actividad. La dominación de su influencia en
 las letras españolas que trinitaria en literatura
 como en todas partes, que se impone al ex-
 ceptador, que le subyace y le hace sentir
 de grado o por violencia, al mundo ex-
 ternal de conflictos y antagonismos in-
 evitables por el dramatismo."

1. Mac Fall, H. Henrik Ibsen, p. 28
 2. Kierkegaard, S. Henrik Ibsen, p. 287
 3. Colabor y Fábregas, J. Historia de la Lengua y Literatura
 Castellana, vol. 9, p. 103

The theatre of Echegaray was the theatre of Spain during those years, for Echegaray's art made the public and the critics enthusiastic to the point of delirium.¹ In 1904, the Nobel prize fell for the first time into the hands of a Spaniard, when Echegaray received the award jointly with Mistral, the Provençal poet. The following year a great tribute was prepared in his honor, and Benavente praised his fellow-dramatist highly, bringing out the following points: that he had made multitudes of persons composed of extremely different heads and hearts, think and feel; that there had been during this long period of time, no one who could be compared with him in quantity nor in variety nor in creative force; and that the creative and powerful genius which stirred in the works of Echegaray is ~~undub-~~atable.²

As the years have passed, however, Echegaray's fame has been dimmed. He has had little or no influence on the writings of twentieth-century dramatists such as Benavente, the Quinteros, or Linares Rivas. Where James Graham, writing in 1895 tells us:

"There can hardly be a doubt that, in any selection of names of the greatest dramatists ever sprung from Spain, Lope de Vega and Calderón de la Barca will find the place nearest to themselves occupied by José Echegaray,"³

we find Northrup, in 1925, saying:-

1. Romera-Navarro, M. Historia de la Literatura Española vol. 9, p. 123
2. Cejador y Frauco, Op. Cit. p. 124
3. Graham, J. The Son of Don Juan, Intro. p. 23

The theatre of Kobzarevsky was the theatre of Zheleznyak during those years, for Kobzarevsky's art made the public and the artistic enthusiasm to the point of delirium. In 1904, the Nobel prize fell for the first time into the hands of a Russian, when Kobzarevsky received the award jointly with Mstislav, the provincial poet. The following year a great tribute was prepared in his honor, and Benavente praised his fellow-dramatist highly, bringing out the following points: that he had made mistakes of persons composed of extremely different heads and hearts, thick and thin; that there had been during this long period to him, no one who could be compared with him in quantity nor in variety not in creative force; and that the creative and powerful genius which shined in the works of Kobzarevsky is unique.

As the years have passed, however, Kobzarevsky's fame has been dimmed. He has had little or no influence on the writings of twentieth-century dramatists such as Benavente, the Guinardos, or Linardos River. Where James Graham, writing in 1905 tells us:

"There can hardly be a doubt that, in any selection of names of the present drama, there ever springs from Spain, there is Vera and Calisto. As is better will find the place nearest to themselves occupied by José Kobzarevsky."

we find Fortinbras, in 1928, saying:

1. Benavente-Kobzarevsky, J. Historia de la literatura Española
Vol. 2, p. 123
2. Calisto y Vera, p. 124
3. Graham, J. The Age of Don Juan, Intro. p. 23

"Modern criticism reacts strongly against him....He must be allowed skill as a technician; that is his chief merit."¹

The old order changeth, and with it, literary tastes! The old romantic school of writing is out!

The fame and influence of Ibsen may be said to have pursued a diametrically opposed course. We have seen in the brief sketch of his life the struggle he had against both poverty and less tangible obstacles, before he was able to make for himself a recognized place in the literature, first, of his homeland, and then, of the outside world. It was practically thirty years before--at the age of fifty-- he stood on the thresh-hold of fame. When fame and reputation did finally come to smile upon him, they apparently came to stay, for his influence upon the theatre of all Europe, since that time, can not be estimated. His plays are still studied, his intellectual development is plotted, each phase of his life comes in for its share of attention. Doubtless a good portion of this fame rests upon the unshakable foundation of the fact that his plays of social reform introduce what has come to be the modern problem play. One result, according to Miss Lynch, by no means desirable, of Ibsen's all-prevading influence, is that modern tragedy has become so sordid, so austere and bleakly realistic, as to depress and devitalize.² Be that as it may, the fact to be here noted is that Ibsen has had a large amount of influence upon the theatre since his day, while Echegaray bears some measure of resemblance to a splendid meteor, dazzling everyone as it flashes across the heavens, but finding its glory short-lived.

1. Northrop, G. T. Spain p. 385

2. Contemporary Review, vol. 64 p. 589

"Modern criticism regards Ibsen as a
his... He must be allowed still as a
technician; that is his chief merit."

The old order crumbled, and with it, literary tastes; The
old romantic school of writing is out!

The fame and influence of Ibsen may be said to have
pursued a diametrically opposed course. We have seen in the
brief sketch of his life the struggle he had against both
poverty and less tangible obstacles. Before he was able to
make for himself a recognized place in the literature, first
of his homeland, and then, of the outside world. It was
practically thirty years before--at the age of fifty--he
stood on the threshold of fame. When fame and reputation
did finally come to smile upon him, they apparently came to
stay, for his influence upon the theatre of all Europe, since
that time, can not be estimated. His plays are still studied
his intellectual development is placed, and those of his
life comes in for its share of attention. Doubtless a good
portion of this fame rests upon the unshakable foundation of
the fact that his plays of social reform introduced what has
come to be the modern problem play. One result, according to
Miss Lynd, by no means desirable, of Ibsen's all-prevailing
influence, is that modern tragedy has become as scarce, as
austere and bleakly realistic, as to depress and demoralize.
He that as it may, the fact to be here noted is that Ibsen
has had a large amount of influence upon the theatre since
his day, while Schopenhauer bears some measure of resemblance
to a scientific method, baffling everyone as it flashes across
the heavens, but leaving its glory short-lived.

IV SPECIFIC COMPARISON OF EL HIJO DE DON JUAN AND GHOSTS

A. Historical Data

In this comparison of the two above-mentioned plays, I shall first mention their historical backgrounds. Ibsen's Ghosts was published in December 1881; it was received "with a shriek of execration"¹ in the north, and it was eighteen months before any stage would produce it,² it was considered so reactionary. Echegaray, inspired by this drama, wrote his El Hijo de don Juan, which was first played in March 1892, eleven years later. The term "inspired" is deliberately used, as the title page of Echegaray's play reads:--

EL HIJO DE DON JUAN

drama original en tres actos y en
prosa INSPIRADO por la lectura de
la obra de Ibsen titulada GENGAN-
GERE.

B. Prologue of El Hijo de don Juan

Echegaray's drama contains a prologue written to be read, not acted, in which he frankly enumerates the criticisms of the critics. Some of the most outstanding of these are:--

- 1) that the thought was the same as that which inspired Ibsen in Ghosts.
- 2) that the passions it deals with belong more to those Northern countries than to the South.
- 3) that it takes up the problem of hereditary madness
- 4) that it discusses the law of heredity
- 5) that it is a purely pathological drama
- 6) that from the moment one guesses that Lázaro will go crazy, the interest of the piece is over, and there is nothing left but the following step by step of the shipwreck of the poor being.

1. Mac Fall, Haldane, Ibsen, p. 209
2. Archer, W. Works of Henrik Ibsen, vol. 2, p. 201

A. Historical Data

In this comparison of the two above-mentioned plays, I shall first mention their historical backgrounds. Ibsen's Ghost was published in December 1881; it was received "with a shiver of expectation" in the north, and it was sixteen months before any stage would produce it.¹ It was considered as revolutionary. Schjerve, inspired by this drama, wrote his Al Hiss de den Jern, which was first played in March 1892, eleven years later. The term "inspired" is definitely used, as the title page of Schjerve's play reads:--

AL HISS DE DEN JERN

drama original en tysk af Al Hiss
 drama inspireret af Ibsen's Ghost
 in over 30 Ibsen's Ghost ghosts
 ghosts

B. Plot of Al Hiss de den Jern

Schjerve's drama contains a program written to be read, not acted, in which he freely summarizes the criticism of the critics. Some of the most outstanding of these are:--

- 1) that the thought was the same as that which inspired Ibsen in Ghost.
- 2) that the passion is dealt with before more to those Northern countries than to the South.
- 3) that it takes up the problem of hereditary madness.
- 4) that it discusses the law of heredity.
- 5) that it is a purely pathological drama.
- 6) that from the moment one guesses that Ibsen will no longer, the interest of the piece is over, and there is nothing left but the following step by step of the shipwreck of the poor being.

Then, having listed these comments of the critics, Echegaray says plainly:--"None of these is the thought of my drama." But he refuses to explain further, saying that in each scene, in each person, almost in each sentence, his play is explained. Although he will not defend his drama, there is one phrase which he is willing to defend energetically, and that is a phrase "which is not mine, which is Ibsen's, and...which seems to me to be of extraordinary beauty,"...that remark of Lázaro: Mother, give me the sun! His comments on this I shall reserve until later, when discussing the ending of the play. Finally, finding himself becoming involved in the very explanations he had said he never made concerning his dramas, Echegaray breaks off abruptly, in what Goldberg considers a note of irony..."Let us respectfully greet the sons of don Juan."

C. Significance of the titles.

The significance of the title "Ghosts" is unfolded as the play progresses. On the surface of the plot we have the scene where Oswald and the servant girl are overheard in a situation so nearly identical with that earlier one of Oswald's father and the mother of this servant girl that Mrs. Alving says:--

"I cannot get rid of the ghosts which haunt me.....When I heard Regina and Oswald in there, it was as though ghosts rose up before me."¹.

But then she continues, with the deeper, underlying idea which Ibsen had in mind:--

1. Works of Henrik Ibsen, vol. 2; Ghosts, p. 280

Then, having listed these comments of the critics, Schlegel says plainly:--"None of these is the thought of my drama." But he refuses to explain further, saying that in each scene, in each person, almost in each sentence, his play is explained. Although he will not defend his drama, there is one phrase which he is willing to defend energetically, and that is a phrase "which is not mine, which is Ibsen's, and... which seems to me to be of extraordinarily beauty,"...that phrase of Ibsen: Mother, give me the sun! His comments on this I shall reserve until later, when discussing the ending of the play. Finally, finding himself becoming involved in the very explanation he had said he never made concerning his drama, Schlegel breaks off abruptly, in what Goldschmidt considers a note of irony... "Let us respectfully greet the son of Ibsen."

2. Identification of the titles.

The identification of the title "Ghosts" is rejected as the title proper. On the surface of the list we have the scene where Oswald and the servant girl are overheard in a situation so nearly identical with that earlier one of Oswald's father and the mother of this servant girl that Mrs. Alving says:--

"I cannot get rid of the ghosts which haunt me.... When I heard Regina and Oswald in there, it was as though ghosts rose up before me."

But then she continues, with the dagger, underlying idea which Ibsen had in mind:--

I. Works of Henrik Ibsen, vol. 6: Ghosts, p. 200

"But I almost think we are all of us ghosts. It is not only what we have inherited from our father and mother that walks in us. It is all sorts of dead ideas, and lifeless old beliefs, and so forth. They have no vitality but they cling to us all the same, and we cannot shake them off. Whenever I take up a newspaper, I seem to see ghosts gliding between the lines. There must be ghosts all the country over, as thick as the sands of the sea."¹. In the Norwegian play the theme is the power which such "ghosts" as the past, or convention, or public opinion have over the acts of the living.

El Hijo de don Juan to me shows in its title that Echegaray was interesting himself in the personal relation between don Juan and this brilliant son of his, and in the resulting tragedy, considered as an affair of individual beings, rather than as a diatribe against society. Ibsen was dramatizing a condemnation of society, which, in the person of Pastor Manders, forced Mrs. Alving to go back to live with her disreputable husband, and thereby caused the pitiful spectacle of Oswald. Echegaray was picturing the tragic results upon one individual of the early excesses of another individual. There is a distinct difference between the two conception.

D. Similarity in bare outline of plot of each.

In bare outlines the plots are practically the same. The differences lie in the author's treatment of similar subject matter, as I shall show later. In each case a promising young man finds, just as life, love and career are opening to him, that he is doomed to a horrible fate,--that through no fault of his, his life, reasoning life at least

1. Works of Henrik Ibsen, vol. 2; Ghosts, p. 280

But I almost think we are all of us ghosts. It is not only what we have inherited from our fathers and mothers that walks in us. It is all sorts of dead ideas, and lifeless old beliefs, and so forth. They have no vitality but they cling to us all the same, and we cannot shake them off. Whenever I take up a newspaper, I seem to see ghosts riding between the lines. There must be ghosts all the country over, as thick as the sands of the sea. In the Norwegian play the theme is the power which such "ghosts" as the past, or convention, or public opinion have over the acts of the living.

El Hijo de don Juan to me shows in its title that Echeverry was interesting himself in the personal relation between don Juan and this brilliant son of his, and in the resulting tragedy, considered as an effort of individual being, rather than as a narrative against society. It was dramatizing a condemnation of society, which, in the person of Father Mendoza, forced Mrs. Alving to go back to live with her respectable husband, and thereby caused the pitiful spectacle of Oswald. Echeverry was pointing the tragic results upon one individual of the early excesses of another individual. There is a distinct difference between the two conceptions.

D. Similarity in bare outline of plot of each.

In bare outlines the plots are practically the same. The differences lie in the author's treatment of similar subject matter, as I shall show later. In each case a young man finds, just as life, love and career are opening to him, that he is doomed to a horrible fate,--that through no fault of his, his life, reasonable life of least I. Works of Henrik Ibsen, vol. 3: Ghosts, p. 289

is to be cut off. In each case he learns that this condition has been inherited from his father, is caused by that father's dissolute life. In both plays the son becomes an idiot in the final scene.

E. Literary criticism of the relationship.

It will be interesting at this point to pause a moment to see what the critics have thought of the relation of these two plays which we are about to study in detail. Comparisons of the two are not common; in wide reading and careful search, I found only four opinions expressed, exclusive of Goldberg's study. The first of these is by Miss Elizabeth Wallace, in an article in the Atlantic Monthly.

"Echegaray says he was inspired by Ibsen; but if that means to feel the spirit of the original, he failed. On reading his play, one is struck by the differences, rather than by the resemblances. There is nothing in the Spanish play which reveals any struggle between duty and moral freedom, nothing which touches on problems of divorce, of education, or of social regeneration. Neither dispute of ideas, nor opposition of characters, nothing in fact that makes up the essential elements of Ibsen's work."¹.

George Bernard Shaw says:

"In spite of the line, 'Give me the sun', Echegaray's treatment of the Ghosts' theme is perfectly original; there is not in it a shadow of the peculiar moral attitude of Ibsen."².

1. Atlantic Monthly, vol. CII, p. 358

2. Shaw, G. B. Dramatic Opinions, vol. I p. 85

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"Schopenhauer says he was inspired by Ibsen; but it is not means to feel the spirit of the original, he felt. On reading his play, one is struck by the difference, rather than by the resemblance. There is nothing in the Spanish play which reveals any struggle between duty and moral freedom, nothing which touches on problems of divorce, of education, or of social regeneration. Neither drama of Ibsen nor opposition of Schopenhauer, nothing in fact that makes up the essential elements of Ibsen's work."

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1. Atlantic Monthly, Vol. CII, p. 288
2. Shaw, G. B. Dramatic Opinions, Vol. I, p. 82

According to Hannah Lynch:

"El Hijo de don Juan is an infinitely crueller and more disagreeable play than Ghosts, because it is more lucid, more direct."¹

The last of the four is James Graham. It was his translation of El Hijo de don Juan, in 1895, published with an introduction containing information about the Spanish writer and Graham's own estimate of the play, to which Bernard Shaw had access.

Graham's comment is as follows:--

"It is not enough to say that Ibsen's Gengangere on which the Spanish play is admittedly founded is almost bright and frolicsome in comparison."²

F. Plot of El Hijo de don Juan.

The play opens with three old men, don Juan, don Timoteo and don Nemesio sitting in ^{don Juan's} ~~don Juan's~~ house, smoking, drinking and reminiscing. In the course of the conversation it is learned that all three have led a very gay life, sowing more than the usual proportion of wild oats. Don Juan particularly takes pleasure in boasting of two very different things: his past misdeeds and his son Lázaro, whom he calls his "resurrection", a boy of prodigious talent. The father says he has no doubt that he himself possessed all the genius of Lázaro concealed somewhere in him, but that it grew tired of waiting for him to make use of it, and so manifested itself in this glorious fashion in his boy. It is to be noted that don Juan takes to himself the credit for his son's genius. In proof of the fact that at least once in his life his thoughts turned to higher levels, he relates the story of his awakening one

morning, after a drunken orgy at his country place on the

1. Contemporary Review, vol. 64, p. 582

2. The Son of Don Juan: translated by Graham, J.
Intro. p. 18

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1. Contemporary Review, vol. 44, p. 282

2. The Son of Don Juan: translated by Graham.

Intro. p. 18

banks of the Guadalquivir, to find himself in the arms of the woman of Tarifa, glimpsing a most beautiful sunrise through her long tresses. For a moment he comprehended that there was something more in life than the pleasure of the senses, for a moment he felt completely another person. He concludes his story by saying that all that which received no opportunity of manifesting itself in him, in his son is now talent, inspiration, genius, glory, immortality.

Carmen, don Timoteo's daughter, and Lázaro, are in love; but she has a delicate chest and don Nemesio has heard rumors that Lázaro suffers from nervous attacks, that his head is not strong. Therefore don Timoteo hesitates at the idea of her marriage with the boy. The three old roués then go to the theatre to see some new dancers. A long conversation between Carmen and doña Dolores, wife of don Juan, follows, in which the delicacy of the state of the young girl's health and her unselfish, deep love for Lázaro are brought out. They are awaiting the young man's return, but his friend Javier enters to say that Lázaro has come home in a fever of inspiration, that he wishes to be alone to write while the inspiration is still strong. Obediently they depart, leaving the room for Lázaro, who enters rather disheveled, pale and unsteady. He is obviously in a pitiful state of mental excitement, almost unbalance; his conversation veers from flights of poetic fancy concerning Carmen to the extreme of discouragement,

of self-pity that he should not have the bodily strength, the stability, to match his genius. Javier succeeds in getting him to sleep and the act closes as his father and mother look down on him, their attitude a mixture of tender care and of worry over his paleness. For one fleeting moment don Juan recalls with foreboding what some one has apparently said to him of the law of heredity, but dismisses it immediately from his mind, saying with pride and tenderness that he, a don Juan Tenorio, will watch over the sleep of this wise son of don Juan.

At the beginning of Act II, Lázaro and his father are together, the former trying to write, the latter amusing himself with some French magazines and a copy of Zola's Nana. When Lázaro shows interest in his father's reading, don Juan, ashamed, attempts to turn the conversation toward Lázaro's library and accepts with a show of eagerness the volume of Kant which his son proffers. He leaves finally, carrying both the unintelligible Kant and his risqué French book. Lázaro, left alone, inquires of the maid whether any answer has come yet from a certain Dr. Bermúdez to whom he has written asking for a consultation concerning his health. She replies in the negative, but discloses that his mother, after returning from an evening call, had had a strange attack of illness the preceding night, had been extremely upset. On hearing that she has apparently recovered and has gone out to mass with Carmen, Lázaro dismisses her from his mind until a chance remark of Dr. Bermúdez, who

now enters, recalls her to him most forcibly. For the good doctor lets drop the fact that doña Dolores had been to him in order to consult him concerning the illness of a nephew of hers. Lázaro quickly comprehends that in reality it must have been himself, not a nephew, and skilfully draws out the unsuspecting medical man until he hears the terrible sentence pronounced by the doctor that a father who has consumed his life in vice, runs the danger of transmitting to his son only germs of death or of madness. The doctor continues, saying:--

"The springs of life cannot be corrupted with impunity. The son of that father will end very soon in madness or idiocy. A madman or an idiot! Such is his destiny!" Horror-struck as Lázaro betrays himself to be the person under discussion, he is nevertheless forced by the boy to go on. Although he now naturally endeavors to soften his pronouncement, Lázaro drags out of him the statement that he would not allow his daughter to marry Lázaro, at least not today. Lázaro:-- "Enough: nor tomorrow either. Enough, never. Thank you: my sentence!.....Carmen!.....Carmen!"

At this juncture doña Dolores and don Juan enter. Lázaro endeavors to reassure his parents and then goes out, but Dr. Bermúdez, pressed by doña Dolores, has to admit that his opinion is substantially unchanged. After he leaves, there is a pitiful scene between the husband and wife which ends in their deciding they will say nothing to anyone, but will take Lázaro away, that he may have the benefit of the best

doctors. Already they have built each other's hopes up a bit, when don Timoteo is announced. He has come, with all ceremony, to accept Lázaro for his Carmen. When Lázaro is announced and told by don Timoteo who is bubbling over with joy:--"Carmen is yours! I bring her to you! You are to be married!"--he seems at first not to grasp the significance of it; but when he does, he says to her wildly:--"Away! you shall never be mine!...never!" All are thrown into confusion as Carmen faints on hearing these words. Lazaro embraces his father, crying:--"Father! father! you are my father, save me!" Poor don Juan replies:--"Yes, I will save you.... I gave you life!" The curtain falls on Lázaro's impassioned "You gave me life! but it isn't enough: give me more life, to live, to be happy, for my Carmen!.....Give me more life, or cursed be that which you gave me!"

Act III takes place at the countryseat of don Juan, on the banks of the Guadalquivir. The act begins during the night and ends at dawn. Paca, the Tarifeña, is there, now grown old and become don Juan's housekeeper in the country. Don Timoteo and Javier are talking, don Timoteo painting the wild delights of former days in this spot with Paca and others of her kind. As he ends his description of past orgies he laments that present-day youth is so different from that of his day,—Carmen with her delicate chest, and Lázaro with his upset nerves. To this Javier replies bluntly:-- "Perhaps it is because you were....different, that we are this way!" The conversation swings round to Lázaro and we learn that he is recuperating here, that don Timoteo and Carmen have been making a short visit and are to leave

in a few hours. Soon Lázaro enters, followed at a distance by Dr. Bermúdez; he converses at times brilliantly, at other times it is clear that his reason is wandering. He urges them before they leave to set the date when he may marry Carmen; the doctor, don Timoteo and Javier withdraw to discuss this.

Paca, who enters with some wine previously ordered by don Timoteo, is urged by Lázaro into drinking with him, though she protests. The wine acts as a strong excitant on him and after several wandering remarks, he commissions her to send Carmen to him and then to listen at the door where the conference is going on and bring him word of their decision. With Carmen he talks incoherently and extravagantly, confusing and frightening the poor girl by going from one extreme of expression of love for her to the other extreme of telling her he is about to become an idiot and begging her to save him. Shortly after that, his mind begins to grow weaker; he insists that she call his mother, but by the time doña Dolores arrives, he has recovered a bit and suggests that they all sit up to wait for the dawn which is soon to come. His reason wanders continually as they talk there; finally he calls for Paca and to his father's utter horror he begs her to dance, to laugh, to be merry, to drink with him, to give him life, for he is going! Before don Juan can send her away, she informs Lázaro that they are saying that he is about to have his last attack and all will be over with him. From this point on, I wish to pass over the details

of the ending, because a comparison of the endings of the two plays is to be one of our points of study. For the present, then, it is enough to know that Lázaro within a very few minutes of Paca's disclosure, at the very moment of the awaited dawn, becomes a raving idiot, begging his mother to give him the sun.

G. Characters.

If, as one of our critics said, the imitation is very close,¹ surely there should be a set of characters in the Spanish play at least similar to those of the earlier one. But such is not the case. In the Norwegian drama there are only five characters, Mrs. Alving, Oswald, Regina, Pastor Manders and Engstrand. The first three (mother, son, young girl), find a place in Echegaray's drama, but Ibsen has no characters that can be considered the prototypes of Dr. Bermúdez, the three old roués, Javier, or Paca. In the list of characters, then, we find wide variance.

Secondly arises the question of the central figure in each. In El Hijo de don Juan it is either Lázaro or don Juan--that is clear from the title. I think one finds, as he reads the play, that it is almost impossible to decide between the two, but eventually comes to feel that, as Bernard Shaw has pointed out, while the father doesn't appear in Ghosts, he is practically Echegaray's hero.² At least it may be said that our interest centers about equally on don Juan and Lázaro.

1. Fitzmaurice, Kelly, J. A New History of Spanish Literature p. 489
2. Shaw, G. B. Dramatic Opinions, vol. I, p. 85

In Ghosts it is Mrs. Alving who represents the thought Ibsen is portraying, Mrs. Alving who is the living example of what happens when a person follows conventions and laws which should be defied. Had she had the strength of mind to disregard the opinion of society, as voiced by Pastor Manders, and not returned to her dissolute husband, there would have been no Oswald. It is her and her problems, past and present, that we follow. She was, in the eyes of the world, a dutiful wife and mother,--yet, see, says Ibsen, for what a terrible thing she is responsible. The mother in the Ibsen play is more prominent, is of more importance than her son.

A contrast of the two sets of characters is interesting. Both fathers were dissolute men, making necessary the sending away of the boys to school to continue the illusion that their fathers were all they should be. Captain Alving, however, must have been a beast, making home life unbearable for his wife, while old don Juan, though a rake, is a likeable old chap,---extremely proud and fond of his son Lázaro, close to his wife, a character for whom we feel deeply sorry, when he comes to the realization that he himself is the cause of this son's hopeless condition.

Of the two mothers, the part of Mrs. Alving is the one which is highly developed. This is probably due to the fact that Ibsen used her as a foil in his portrayal of Manders, the pastor; the latter is a perfect type of inadequate theologian who has allowed himself little immediate contact

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with the real world outside his particular field of endeavor. He goads Mrs. Alving to revolt, and to tell everything which she has suffered, all these years, on account of her husband. Because she has thought much during these years of suffering, Mrs. Alving is articulate, outspoken, with regard to so-called radical departures from the old standards. Doña Dolores on the other hand, is portrayed solely as a mother who idolizes her son. She fulfills no other function in the play.

Régina, servant girl and illegitimate daughter of Captain Alving, is a rather low, coarse type. There is nothing fine nor enduring about her affection for Oswald. She leaves him, unwilling to care for him, when she learns from Mrs. Alving the truth of their relationship. Throughout, the lower, uneducated characteristics are apparent in her. We feel that she will at once forget Oswald, probably entering Engstrand's proposed home for sailors.

Carmen, however, is a sweet, delicate, charming Spanish girl, who loves Lázaro deeply, to her own utter self-effacement and abasement, when it comes to a question of his good, or even of his comfort. With a tendency toward consumption, doubtless inherited from her own none-too-good-in-the-past father, don Timoteo, and with her love for Lázaro, coupled with her feeling that she is not good enough for such a brilliant man, she is a pathetic little figure, commanding our sympathy and pity.

The differences in the part which the two girls fill in their lives, is one of the differences in the boys, too.

Oswald was not really in love with Regina. As he himself expresses it:

"When I saw that.....splendid girl standing there before me--till then I had hardly noticed her.....then it flashed upon me that in her lay my salvation." ¹.

She would have enough "joy of life," or callousness, to be able to administer to him the deadly morphia tablets when the final attack came. Therefore he wanted her by him. Lázaro, however, is madly in love with Carmen, in love with her with all the phraseology and romance of the moon and the contrasts of light and shadow of which Echegaray is past master. It is pitiful indeed to hear him begging his father:

¡Dame más vida para vivir, para amar, para ser feliz, para me Carmen! Dame más vida, o maldita sea lo que me diste; ².

pitiful, later, to hear him say to old Paca:

¡Vamos, tarifeña, dame vida, que soy joven y quiero vivir! ³.

Oswald, while a tragic figure, is not as tragic a one as Lázaro, who has the heavier cross of renouncing a deep love, for he will not have Carmen chained to the hopeless idiot which he realizes he will become. Before both lies a brilliant career, for Lázaro has already achieved reputation as a poet, dramatist, the coming glory of Spain, and Oswald is a painter. The latter says in one place:

"Like the Orphanage, all that recalls my father's memory is doomed. Here am I, too burning down". ⁴.

In both cases the disease was a matter of inheritance.

1. Works of Henrik Ibsen, vol. 2; Ghosts, p. 314
2. Echegaray, Jose. El Hijo de don Juan, p. 66
3. Ibid, p. 91
4. Works of Henrik Ibsen, vol 2; Ghosts, p. 333

H. Setting.

El Hijo de don Juan opens at night, with the three old men reminiscing merrily over their cups and cigars; Act II is in broad daylight three days later; Act III at night, after some weeks have passed, at the old country seat of don Juan, with a blue and starlit sky changing to dawn in the final scene. It is clear that Echegaray maintains what we may call "the unity of interest," only--his scene varies and periods of time elapse between the acts. Echegaray's settings are typically those of his country, even to placing the final act on the banks of the Spanish Guadalquivir. The romantic elements in these settings will be seen in more detail later.

Ghosts is laid at the Alving country home in western Norway. The atmosphere of gloom and tragedy throughout is enhanced by the steady, melancholy dripping of rain at the opening of the play, a heavy mist over the landscape in Act II, and in Act III the faint glow in the night sky from the conflagration of the Orphanage, with the subsequent dawn at the end. Ibsen maintains the unities: all the story occurs in the same place, within twenty-four hours, and with one central action. Ibsen's treatment of his theme is wholly realistic. The atmosphere is full of a certain harsh weirdness and mystery. Heller suggests that this unceasing rain is calculated by Ibsen to produce on the reader's soul a nervous depression,¹ an effect which has more than ordinary cheerlessness in it, which will give the impression rather of an undefined foreboding of evil to come.

1. Heller, O. Henrik Ibsen, p. 190

I. Humor

There is a surprising amount of humor in Echegaray's plays and a total lack in Ibsen's. I found in Ghosts nothing to lighten the effect of tragedy pervading the whole drama. In El Hijo de don Juan, on the other hand, the opening scene of the three old men, and the first scene of Act II where don Juan is pretending to read and understand Kant, while all the time he has some more or less immoral novels that he can hardly wait to enjoy himself, are most striking examples of this enjoyable humor which does somewhat to ease the stark tragedy of the plot.

J. Description

In power of description, imagery, sensory appeal, Echegaray is far more vivid than Ibsen. Much of this I will speak of below, under the romantic aspects of El Hijo de don Juan, so only mention will be made here of the final description of the dawn, the setting of Act III, and the appeal throughout to the senses. Life in terms of sensory impressions is sharply contrasted by Lázaro in two striking paragraphs, in the first of which he says:

"Señor, ¡qué mundo han hecho tan tosco, tan duro, tan incomodo! Por todas partes tropezaba uno y se lastima: rocas, pedruscos, puntas, picos, ángulos y esquinas y esquinazos. El mundo debía ser redondo: eso sé, redondo como es: lo redondo es lo perfecto: pero un inmenso edredón esférico. Que se cae un ciudadano, pero siempre cae en blando.¹

Later, feeling the wine in his veins, and momentary strength to struggle for his life, his love, the opposite is brought out strongly:

1. Echegaray, J. El Hijo de don Juan, p. 31

"¡Llegó el momento de la lucha!...¡Pero aquí no se puede luchar! ¡todo blando!-- la alfombra, blanda--los divanes, blandos!Yo necesito roca en que apoyarme-- espada que corte--maza que aplaste--durezas, ángulos, metales que me resistan-- y ¡todo reducirlo a polvo! 1.

In Ibsen sensory appeal is slight, if one excepts the already mentioned effect that the incessant falling of rain has upon both the characters of the play and upon its readers. The gloominess of this northland does spread to one's innermost feelings, while the stark tragedy is deepened by the insistence of the author upon it. Aside from that, about the only sensory appeal I found in Ghosts was when, speaking sadly of the phrase, "softening of the brain," Oswald says:

"I think that expression sounds so nice. It always sets me to thinking of cherry-coloured velvet---something soft and delicate to stroke."2.

To my mind there is no comparison between the two writers as regards beauty of language. Ibsen tells his story by means of straightforward dialogue, the ordinary, realistic conversation of every-day people. Echegaray, at heart always a romanticist, even when telling a story like this, uses all the arts known to the romantic school to make his story live for us in beautiful words and in bits of description which are like warm glowing jewels. In the section which follows I shall have occasion to quote some of the more outstanding among these fragments of beauty.

K. Literary type of each.

Echegaray is to be termed a romanticist, or possibly

1. Echegaray, J. El Hijo de don Juan p. 31
2. Works of Henrik Ibsen, vol 2; Ghosts, p. 350

a pseudo-realist, for in spite of the realism or even naturalism of his subject-matter in this play, he presents it so colored by the chief traits of romanticism that it cannot be termed pure realism. For instance, the use and importance of the balcony in several instances, is romantic. He tells his story using the romanticist background of color, light and shadow, putting passages like the following into the mouths of his characters:

CARMEN: (pasando al balcón y levantando la cortina) --¡Mire Ud.--mire Ud.!--
el cielo se ha despejado un poco
y ha salido la luna de entre nubes
--¡Muy hermosa! ¡muy hermosa! Hay que
correr la cortina para que Lázaro
vea todo eso y se inspire aun mas!
Yo sé que le gusta trabajar mirando
al cielo de cuando en cuando.¹

Highly romantic is his treatment of nature, such as the following:

LÁZARO: ¡La velada es deliciosa! ¡Qué cielo!
¡qué nubes!....las puertas de par en
par; el cielo a lo lejos: el jardín
metiéndose con sus enredaderas y sus
rosales en el salón como para hacer-
nos compañía: perfumes penetrantes
del azahar y frescuras del río im-
pregnando la atmósfera: insectillos
de todos los colores y algunas mar-
iposas.....².

Here we see the poetical expression of beauty. I found none of this in Ghosts. Poor don Juan, so proud of his son, expresses himself in a manner most characteristic of the romantic school, early in the play:

DON JUAN: ¡Justamente! Todo eso, que en mí no
tuvo ocasión de presentarse o que
se agotó corriendo por otros cauces,
en mi Lázaro será talento, inspiración,
genio, alas que aletean, creaciones que
brotan, aplauso, gloria, inmortalidad!³.

1. Echegaray, José, El Hijo de don Juan, p. 29

2. Ibid, p. 74

3. Ibid, p. 17

Several of the usual Echegarayan characteristics of contrasts are present; for example, in one place Lázaro says: "Para ella, la luz; para Lázaro la sombra."¹ In another he mentions the day with its splendor, the night with its gloom. Don Juan's pitiful belief, above quoted, that unfulfilled beauties in him will have their fruition in Lázaro, is most poignant when one realizes what he suffers, learning that it is through him that this awful thing comes to his son. The two scenes are in striking contrast.

The difference in the use of light, which the two authors make, giving^{en} practically the same situation at the end, is most noticeable. In the Ibsen play Oswald did say:

"Mother, have you noticed that everything
I have painted has turned upon the joy of
life?--always, always upon the joy of life
-- light and sunshine and glorious air?"².

In the final scene Oswald questions:-- "Is it very late, mother," to which Mrs. Alving replies:-- "It is early morning. The day is dawning over the mountains. And the weather is clearing, Oswald. In a little while you shall see the sun."³ Practically a weather report, nothing more romantic! Later a stage direction says:-- "Sunrise. The glacier and the snow peaks glow in the morning light."⁴ Oswald never sees that glorious sight, for at that moment sitting with his back toward the landscap, he says dully, the light of his intellect forever dimmed: "Mother, give me the sun."⁵.

1. Echegaray, José, El Hijo de don Juan, p. 17
2. Works of Henrik Ibsen, vol. 2; Ghosts, p. 317
3. Ibid p. 346
4. Ibid, p. 354
5. Ibid, p. 355

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 says: "There she is, in the night, the night
 another he mentions the day with the children, the night
 with the moon. Don't you think, above that,
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1. Henry, 1895, 1111 1111 1111 1111
2. Works of Henry, 1895, 1111 1111 1111
3. 1111 1111 1111 1111
4. 1111 1111 1111 1111
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As opposed to Ibsen's rather prosaic treatment of that momentous dawn, we have Lázaro's impassioned speech, as he rushes toward Carmen, catches her and carries her to the balcony.

LÁZARO: ¡Paso a la vida! ¡paso al amor!...
 ¡Carmen, a mis brazos! Mira, ¡qué
 horizonte! ¡cuánta luz!... Ven,
 funde tu alma con la mía, retuerce
 tu cuerpo con el mío y a meternos
 entre aquellas llamaradas! Sí..ven.
 ..Carmen.....ven.¹

Immediately following and contrasting with this, Dr. Bermúdez comments:-- La última llamarada,¹ referring to the light of his ^[Lázaro's] intelligence. I think the foregoing quotations have shown clearly Echegaray's sensitiveness to beauty, his wonderful power of expression of this beauty.

Ghosts is written in a much more naturalistic vein than El Hijo de don Juan. There is more emphasis on the seamy side of life. Captain Alving was a brute, Engstrand a scheming, lewd, bawdy type, ^{and} Pastor Manders certainly a sexually repressed person. The sordid^dness of the whole thing is ever present, perhaps seeming more concentrated in five characters than when there is a larger cast and several minor points of interest to follow, as in the Spanish drama. There is no relief from this air of oppressive gloom; it pervades every act, every thought, in the entire play. At no point does Ibsen approach anything like the romantic atmosphere with which Echegaray invests his scenes.

1. Echegaray, José. El Hijo de don Juan, p. 92

L. Technical Handling.

Earlier in this study, Echegaray's typically Spanish use of the monologue, the aside and lengthy speeches was taken up. It is enough to say here that anyone reading El Hijo de don Juan will at once notice that he runs true to form. Lázaro, in particular, has many perhaps unduly long speeches. Another criticism that has been voiced is that Echegaray goes into details that would have unnerved Ibsen himself; it is to be noted that Echegaray drags us through the terrific scene of Dr. Bermúdez and Lázaro, in which the latter learns of his probable doom, while in the Norwegian drama Oswald simply tells his mother what the Parisian doctor said. Again, the drinking scene of Lázaro and Paca, with the son's amorous advances (as his mind weakens) toward the very woman who had been his father's companion in those orgies of long ago, is revolting.

The contrasts employed by Echegaray were described and illustrated in the preceding section. A word may here be added concerning Echegaray's power of dramatic foreshadowing. Lázaro, in the very long soliloquy in Act II, immediately before the entrance of Dr. Bermúdez, is counting his blessings on his fingers; he enumerates among those things which bring him happiness his parents, Carmen, glory, life, and ^{he} ends: "Lázaro tiene sobre todo el pensamiento, la razón."¹. That of course is what he later loses. Another instance is seen early in Act III, when in response to the doctor's urgings that he get a bit of sleep, Lázaro refuses, saying: "¿Qué sabe, el que duerme, lo que encontrará al despertar?... ¡Si es que despierta!"².

1. Echegaray El Hijo p. 40 2. Ibid p. 73

Ibsen's play is generally considered superior in technique to Echegaray's. The Scandinavian playwright is able to bring out the thoughts and emotions which he wants his characters to express, without recourse to the artificial aid of asides or monologues. In his dialogues his sentences are of laconic brevity, but that very conciseness and plainness of language makes for perfection in the finished product. "Like the action itself, it [his dialogue] seems compacted into its essentials."¹ Goldberg feels Ibsen technically far superior to Echegaray and says that "the horror Echegaray inspires with the cruel lucidity of his drama distinguishes him from the tact, the reserve of Ibsen."² William Archer discussing the importance of Ghosts in Ibsen's development calls it "the play which first gave the full measure of his technical and spiritual originality and daring."³ Other criticisms have already been quoted in "E", of this section IV.

M. Added complication of love element, in Spanish play.

In the Spanish drama there is a typical Echegarayan struggle, an element which is wholly lacking in Ibsen's play. I refer to the very real love which Lázaro has for Carmen, and the problem with which he is faced when he learns what his future is to be. Has he any longer the right to ask Carmen to marry him, knowing what he now knows? Must he give up this hoped-for happiness? There is a distinct struggle here between instinct and conscience. He could have married Carmen, when don Timoteo formally came, in the second act, to give his consent. In fact, his madness is hastened by the

1. Heller, O. Henrik Ibsen, p. 187

2. Goldberg, I. Don Jose Echegaray, p. 174

3. Archer, W. Works of Henrik Ibsen, vol. 2., p. 206

fact that his conscience wouldn't permit him to entangle the young girl and any children whom they might have in such a thing of horror as his life will become. At the end of Act II he falls insensible; this is the beginning of that illness which brings him to the pitiful state in which we find him in the following act.

There is no such case of conscience in Ghosts. Oswald does not really love Regina, nor she him. His wish for her to stay with him is partly based on his knowledge that she would have administered the pills to him when the time came, without compunction. Even the disclosure of their close relationship to each other does not disturb him to any great extent. The introduction of the element of real love, then, in the Spanish play, is an added complication.

N. Symbolism

Ghosts is a much more subtle, much more symbolical piece of writing than El Hijo de don Juan. Pastor Manders symbolizes, I think we may safely say, two things. He is a symbol of all Ibsen's concentrated hatred of the clergy, for Ibsen felt that this body of theologians was responsible for much of the lack of progress of the people of his native land. He also stands, in the play, for Public Opinion, for he it was who forced Mrs. Alving to return to her home, when she fled to him after one year of unendurable living with her husband, who forced her to return by telling her that it was her "duty to hold firmly to the man" she had once chosen and to whom she was "bound by the holiest ties."¹.

1. Works of Henrik Ibsen, vol 2; Ghosts, p. 255

And so, trapped by Convention, she returned. In the title, too, is symbolism, for "Ghosts" suggests that even the most free-thinking are haunted by dead beliefs and superstitions.¹ Mrs. Alving is progressive, she is modern, and on her table are books of such advanced thought that Pastor Manders takes exception to them, and yet even with her individualism, her free-thinking, the dead past, in the shape of this calamity which falls upon her son, reaches out and strikes her. No one is free from these "ghosts," Ibsen is saying.

There is little, if any, symbolism in Echegaray's drama. Dramatic contrast seems to take the place of it. The Spaniards were not prepared nor ready for symbolism. Fanny Hale Gardiner states a fact which was profoundly true at the time she uttered it--before the twentieth century writers had altered Spanish dramatic tastes--when she says: "Echegaray's problem plays are not likely to be so well-approved in Spain as his romantic dramas, for the Spanish mind, I believe, is not subjective enough to enjoy or understand the psychological analysis which is the motive of Ibsen's work."²

0. Differences in treatment of theme of heredity.

Into both plays enters the theme of heredity but it is treated differently by the two authors. In the Spanish story this bad inheritance enters as an evil of the individual, a personal affair, only. Don Juan in the opening scene with his two old cronies is insistent that they realize it is he who has given this glory to his son, not the lad's mother. He says: "En mí, había algo!" and when don Timoteo replies

1. Heller, O. Henrik Ibsen p. 189

2. Poet Lore, vol. 12, p. 408

scoffingly, "Todo un genio enchufado en un perdido,"¹. Juan goes on to tell the story of the woman of Tarifa in order to prove his point that in him there have existed noble aspirations and that these have come to their fruition in his son. The playwright awakens our pity for don Juan at the same time that he fixes upon him all responsibility for Lázaro's condition. After the parents learn the doctor's opinion, poor don Juan can not make himself believe it. As he clutches at every straw to change the face of things, he finally says:

JUAN: ¡Todo para el!...Mucho derroche, pero aun soy rico.

DOLORES: Nunca te he pedido cuentas: derrochaste lo suyo.

JUAN: No, señora. No era mío: ahora lo veo: era de Lázaro. Pero, señor, si yo no sabía que iba a tener a Lázaro! ¡Dolores, a salvarle!.....(Cae en un sillón llorando.) He sido malo, pero sin mala intención. ¡Yo no sabía esto! ¡que me lo hubieran dicho! ¡Lázaro! mi Lázaro!¹.

Echegaray then fixes the blame on don Juan for the evil inheritance of his son.

In Ibsen's drama it is not Captain Alving who receives the blame, it is the present-day organization of society, it is Public Opinion as voiced by Pastor Manders, which forced Mrs. Alving to return to her worthless husband, bear him a child and continue living under the same roof with the bestial man. Ibsen presents an indictment of a society which holds to such false, perverted laws and customs. His aim was

1. Echegaray, Jose. El Hijo de don Juan, p. 61

to expose the evils of what was taken for granted to be right by most people. In A doll's House he attacks the idea that a woman is merely a man's "doll," his plaything, and he shows Nora winning through to a life of her own as an independent human being. In Ghosts he puts the blame for Oswald's condition upon society, because it forced her to live with her husband irrespective of the condition in which he was.

P. Comparison of the endings.

In Ibsen's Ghosts REGina is gone, and Mrs. Alving finally promises her son she will give him the morphia if the need ever arises. At that moment she turns happily to him to tell him the sun is coming, and finds he is suddenly gone. He simply can repeat in a dull, toneless voice: "Give me the sun." As she stands there, horrorstricken, when the truth is borne upon her, the play closes, with the question of whether or not she will administer the tablets an unanswered one. When Ibsen was asked by Archer what occurred after the last curtain falls, whether she gives her son the poison or not, Ibsen is said to have laughed, and replied: "I don't know; everyone must work that out for himself."

In El Hijo de don Juan, Lázaro is told the brutal truth by Paca that the doctor says he is about to have his last attack and all will be ended for him. This attack has been brought on by the wine he drank that evening and all the attendant excitement. Making a last, supreme effort, he

to expose the value of what was taken for granted to be
valued by most people. In a bold manner he attacked the
idea that a woman is merely a man's "doll," his plaything,
and he showed that womanhood is a life of her own and
an independent power being. In choosing to put the blame
for Gaskell's condition upon society, because it forced her
to live after her husband's prescription at the condition in
which he was.

2. Character of the audience.

In Isaac's Speech to come, and Mr. Alvin the
fully prepared for her and she will give her the words at the
need every other. At that moment she turns, hesitating to his
to tell him the end is coming, and that he is actually
gone. He always can resist to a girl, and she is
"Give me the man." In the words of her, her mother,
when the truth is known about her, she says often, with
the question of whether or not she will relinquish the
which is unanswered one. When Isaac was asked by another
what occurred after the last evening's fall, whether she
knew her son the golden or not, Isaac is said to have
laughed, and replied: "I don't know; everyone must work
that out for himself."

In El Wijn de den Jaren, Isaac is told the brutal
truth of Isaac that the doctor says he is about to have his
last attack and all will be ended for him. This attack has
been brought on by the wind he drank that evening and all the
attention exhausted. Making a last, desperate effort, he

gathers Carmen in, takes her to the balcony, and there under the stress of great emotion, his mind gives way. Then follows the terrible though excellent dramatic suspense, when all wait to see whether or not his mind is clear when he returns to himself. His remark of an idiot: "Madre, dame el sol, " shows he came out of the trance, raving, as one who has completely lost his reason. The final and still more touching bit is the pathos and irony in don Juan's broken words, when in an agony of self-reproach and remorse he says: "Yo tambien le pedí (el sol);" referring to his long-ago momentary vision of beauty, worth whileness, his feeling that there was something in life beyond the senses, which came to him one dawn when he awoke, to catch the golden glint of the sun, as he lay in the arms of a prostitute. The contrast of that moment and what life has brought him, is overpowering. And so the play ends, with Lazaro's "¡Dame el sol!....madre, madre...¡el sol! ¡por Dios...por Dios....por Dios, madre, dame el sol!"

Q. "Give me the sun"

Since this is the phrase which particularly caught Eche-
garay's eye in reading Ibsen's play, and the one which he defends so energetically in his prologue, it will be well to consider the two for a moment. To me there seems a world of meaning, of symbolism, in this final remark of Oswald and Lazaro: "Give me the sun." Echegaray definitely motivated this earlier in his play, in the above-mentioned episode of the dawn which came to don Juan, with the woman from Tarifa; I presume this request which each youth makes

father's name is, I have not to the beauty, and there under
the stress of great emotion, his mind gives way. Then follows
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to see whether or not the mind is clear when he returns to
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sciously lost his reason. The final and still more touching
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in an array of self-compassion and remorse he says: "...."
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entire vision of beauty, worth, wholeness, his feeling that
there was something in life beyond the sensual, which came
to him one dawn when he awoke, he felt the golden light of
the sun, as he lay in the arms of a prostitute. The contrast
of that moment and what life has brought him, is overwhelming,
and so the play ends, with Don Juan's "I am an idiot."
"I am an idiot," "I am an idiot," "I am an idiot," "I am an idiot,"
"I am an idiot."

2. "Give me the sun"

Since this is the phrase which artistically cannot be
repeated, eye in Don Juan's play, and the one which he
repeats so energetically in his protest, it will be well
to consider the two for a moment. To me there seems a
world of meaning, of symbolism, in this final remark of
Don Juan and Linares: "Give me the sun." Repeatedly definitely
mentioned this earlier in his play, in the above-mentioned
episode of the dawn which came to Don Juan, with the woman
from Tarragona; I presume this request which each youth makes

stands for the impossible, for that which the parent can now not give...health. It also may be thought of as the remark of an idiot, yet with an undercurrent of symbolism. ...that as the darkness leaves and the glory of day dawns, the light of their reason is fading into the darkness of everlasting shadows.

R. Conclusion

The foregoing detailed comparison, as it proceeded step by step must have proved to the reader that there are far more differences than similarities in these two plays. This I believe can be attributed to a difference in conception of theme in the author's minds. Ghosts presents--and was meant by Ibsen to present--what one commentator has called "a stern arraignment of our social laws and customs."¹ It is one of a group of serious plays in which he set himself to exposing the false standards and the false conventions of his generation. Echegaray, on the other hand, is telling a story; a story with a moral, it is granted, but a story. I find proof of my belief that Echegaray's interest lies more deeply in story than does Ibsen's in the undeniable fact that the characters of the Spanish drama are much more carefully drawn; we are allowed more insight into their intimate lives and feelings than is the case in the Norwegian play. Echegaray, limiting himself to telling his story, paints these people with pity and sympathy, whereas Ibsen seizes the opportunity to give vent to his personal dislike of the clergy in his characterization of Pastor Manders,

1. Heller, O. Henrik Ibsen, p. 160

stands for the ideal, for that which the parent can
now not give... health. It also may be thought of as the
symbol of an ideal, yet with an undercurrent of symbolism.
... that as the darkness leaves and the light of day comes,
the light of their presence is fading into the darkness of
everyday shadows.

W. G. Sebald

The foregoing detailed description, as it stands, may
be seen that have grown to the point that there are far
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fact that the characters of the Sehnsucht drama are much more
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terior lives and feelings than in the case in the Sehnsucht
play. Sehnsucht, limiting himself to telling his story,
paints these people with light and shadow, whereas Ibsen
seeks the opportunity to give vent to his personal dislike
of the clergy in his characterization of Pastor Manders.

and to discuss several abstract points such as the duty of children toward their parents and the question of the morality of Mrs. Alving first in leaving her husband and then in allowing herself to be persuaded to return to him. Ibsen had a social-reform axe to grind, if I may be allowed the term. José Echegaray's mind saw the dramatic possibilities of the situation, and these he resolved into a play stamped indelibly with the seal of his own personality and of his own dramaturgic method--that basic use of romanticism found in all his plays.

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of children toward their parents and the question of the res-
ponsibility of Mrs. Alving first in leaving her husband and then
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term. Jose Robertson's mind was the dramatic possibilities
of the situation, and those he translated into a play stressed
intensely with the soul of his own personality and of his
own dramatic style--that basic use of imagination found
in all his plays.

V OTHER PLAYS OF ALLEGED INFLUENCE

There remain for brief mention two other plays of each author. It has been suggested that La Desequilibrada, written by Echegaray in 1903 may hold some points of indebtedness to Ibsen's The Lady from the Sea (1888). After a careful study of each, I find little to sustain this suggestion. While La Desequilibrada belongs to the second period of Echegaray's writing, when he was using a more realistic technique, and although the final scene is laid by the Mediterranean as Teresa is about to embark on a long cruise, there is nothing in the Spanish drama which even faintly approximates the weird, mysterious, all-prevailing sense of the sea of Ibsen's play. The longing of Ellida for the sea, her strange belief in human affinity with sea-animals and sea life, all the symbolism of the sea with which Ibsen invests his drama give it an effect entirely different from that of the Spanish play. It is true that both heroines are psychological studies, but Teresa's married life is pictured as a helpless struggle against the deep-seated wickedness of Roberto her husband, who is trying to prove her mad in order to secure for himself her fortune, while it is Ellida's soul, her spiritual being, rather than her body, which is held in such inexplicable thrall by the Stranger, and she has a kind doctor-husband who in his wisdom makes it possible for her to save herself from this overpowering attraction. I cannot conceive of their being any strong, any direct influence of

Ibsen in La Desdquilibrada; the plays are too dissimilar.

Ibsen wrote Brand in 1866. It is the study of a man that endeavored to live a perfect life. He was a pastor who devoted his life...and sacrificed his mother, child and wife...to the ideal of making his flock also perfect. But his was too stern, too uncompromising a righteousness, one wholly without the milk of human kindness, without the element of love. Instead of happiness, he left behind him at the end a wake of human anguish, as he ascended the mountain alone, bleeding, stoned by his people who had turned against his stern teaching. Don Lorenzo, hero of Echegaray's O Locura O Santidad had in him this same "All or Nothing" attitude, but in his case honor is the most important thing in life. He insists upon sacrificing family love and the happiness of his daughter, to maintain his "honor".

Both plays are written in verse and both raise the same question in the mind of the reader. Was Brand, was don Lorenzo a madman or a saint? I think it may be answered for Brand that he was a religious fanatic, undoubtedly somewhat unbalanced at the end. His idéal was a false one, for it omitted love, and that scheme of things which leaves out love in its quest for perfection is wrong, so Ibsen relentlessly shows us the pastor going up the mountain to his doom. Don Lorenzo, with the paper that was proof of his illegitimacy destroyed by Juana, realizes that if he keeps on insisting he was an illegitimate child, he will be considered

There is the Unsettled; the plays are too dissimilar.
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uctantly shows us the pastor going up the mountain to his
death. Don Lorenzo, with the paper that was proof of his
illegitimacy destroyed by chance, realized that if he began
on insisting he was an illegitimate child, he will be considered

mad by all and will be taken away; he realizes also that this would allow Ines to marry Eduardo, thus bringing happiness to this idolized daughter of his. And so he finally sacrifices himself for her...Was he a madman or a saint? The latter, it seems to me, for his illegitimacy, however much doubted by the others, was a proved fact to him.

O Locura O Santidad is a purely romantic conception,-- the struggle is that of "honor". The problem raised is a problem which belongs to this school of the drama. Brand, however, has an earthy, realistic, contemporary background. There was much speculation in Norway over the identity of the real prototype of the pastor; it has been fixed on several people. Nothing of this sort would be thought of in connection with the Spanish play. Echegaray's don Lorenzo is a figure of a romantic play, he is not some politico-religious figure of the writer's native land, thinly disguised. Again, then, we have found more dissimilarities than similarities in these plays.

used by all and will be taken away; he realizes also that
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piness to this isolated daughter of his. And so he finally
sacrifices himself for her... as a man or a saint.
The latter, it seems to me, for his idealism, however
much doubted by the others, was a proved fact to him.
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the attitude is that of "romance". The problem raised is a
problem which belongs to this school of the drama. Brand,
however, has an ethic, realistic, contemporary background.
There was much speculation in Norway over the identity of
the real prototype of the pastor; it has been fixed on sev-
eral people. Nothing of this sort would be thought of in
connection with the Spanish play. Lawrence's son Lawrence
is a figure of a romantic play, he is not some political-
religious figure of the writer's native land, though dis-
tinct. Again, then, we have found some characteristics
then similarities in these plays.

VI CONCLUSION

We students of literature sometimes err, I feel, in our approach to a study of drama, particularly of foreign drama. We insist on discussing and passing judgment on a play solely from the point of view of the impression it has made on us as we read it in the quiet of our home, forgetting that plays are meant to be acted, not ~~read~~. Plays are written for the spectator, not the spectacles! A copy of a play ^{plus} ~~has~~ an imagination which can project that play onto a stage, with the proper settings, etc., make a combination that is next best to seeing a play acted, but is never its equivalent. In any evaluation of plays, then, in any comparison of two playwrights as regards methods, style of writing, and effect produced, the point should always be kept in mind that plays are for the stage.

It is in the above light that George Bernard Shaw was looking at Echegaray's work when he made the following ~~rem-~~
~~mark~~ in the Saturday Review of April 27, 1895.

"The Spaniards will compell us to admit that they have produced a genius of a stamp that crosses frontiers, and that we shall yet see some of his work on own stage."

His prophecy has of course been fulfilled; Echegaray's plays have been translated and produced in England and America, as well as on the continental stage.

This paper has attempted to establish the facts concerning the extent to which Ibñsen influenced Echegaray. In order to do this, it was deemed necessary to build a founda-

VI CONCLUSION

We students of literature sometimes say, I feel, in our approach to a study of drama, particularly of foreign drama. We insist on a scientific and objective judgment on a play solely from the point of view of the historian. It has made us as we read it in the light of our own, forgetting that plays are meant to be acted, not read. Plays are written for the spectator, not the scientist. A copy of a play is an imitation which can pretend that it is once a stage, with the proper settings, etc., make a conclusion that is next best to seeing a play acted, but is never its equivalent.

In any evaluation of plays, then, in any comparison of two playwrights as regards methods, style of writing, and effect produced, the point should always be kept in mind that plays are for the stage.

It is in the above light that George Bernard Shaw's opinion of Schopenhauer's work when he wrote the following remark in the Saturday Review of April 27, 1890.

"The Germans will counsel us to admit that they have produced a genius of a kind that cannot be translated, and that we shall yet see some of his work on the stage."

His prophecy has of course been fulfilled; Schopenhauer's plays have been translated and produced in England and America, as well as on the continental stage.

This paper has attempted to establish the facts concerning the extent to which Schopenhauer influenced Schopenhauer. In order to do this, it was deemed necessary to build a technical

/ation of background material. This naturally included a general survey of the theatre of Echegaray, in which the main facts that were brought out were: first, the large number of his plays; second, his romantic treatment of subject matter; and third, his place in Spanish letters, contemporary and subsequent. Next, by means of a general consideration of the two writers, comparing them point by point, we became acquainted with the characteristic elements of each,--their ideas about playwriting, their background and outlook on life, their technique and power of expression, their influence on the literature of the world. Then, and then only, did we take up the study of specific plays in an endeavor to ascertain the exact extent of the influence exercised by the Northern writer over Echegaray. And now I think we are able to answer the question which was asked in the Introduction. Echegaray came under the influence of Ibsen to this extent: the Norwegian writer "inspired" him to use, for a while, a different type subject matter from his earlier works, but his technique did not materially change, his underlying romantic treatment was always present. He was not a realist, as Ibsen was; he was a romanticist. Even when writing a play like El Hijo de don Juan, romantic touches in treatment of background, love interest, conflict, are still present to a significant degree. He was "inspired" by Ibsen, but that inspiration was superimposed upon his own style, it did not supersede that style.

action of background material. This naturally included a
general survey of the theatre of Bohemian, in which the
main factor that were brought out were: first, the large
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contemporarily and subsequently. Next, by means of a general
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